The Dissertation Committee for Kwangjin Lee Certifies that this is the approved version of the following dissertation:

A Study on Jack London's *The Call of the Wild*: An Application of Organizational Behavior Theories

Committee:

Jeffrey L. Meikle, Supervisor

Philip J. Barrish

Janet M. Davis

Janet Dukerich

Mark C. Smith

A Study on Jack London's *The Call of the Wild*: An Application of Organizational Behavior Theories

by

Kwangjin Lee, B.A.; M.A.Eco.

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Dedication

To Jesus Christ my God and my Savior and to my wife, Yunkyung Cho, and my daughters.

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A Study on Jack London's *The Call of the Wild*: An Application of Organizational Behavior Theories

Kwangjin Lee, PhD

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Supervisor: Jeffrey L. Meikle

Abstract: This dissertation examines Jack London's *The Call of the Wild* (1903) from a business organization perspective. The novel has long been read as a Naturalistic work with primitiveness and virility at its core. However, this study focuses on London's presentation of the environment of dog-sledding in the Klondike, into which the dog Buck, his main character, is thrown, as not only primitive but also distinguished by complex organizational characteristics. The novel traces Buck's experiences with several groups of masters, each exhibiting a different leadership style. Buck begins as a mere "hand" in his organization, but he fights for leadership and eventually proves his excellence by rising to the leader position among the team.

Although Jack London was never an organization man, his experience as a literary businessman and his previous experience as a manual laborer helped him capture the zeitgeist of a time when Americans experienced the peak of industrialization and, as a result, the ever increasing influence of business and business organizations in American society. London is one of the originators of a genre that might be referred to as business fiction.

Two theories of Organizational Behavior, which is a field in the academic discipline of Management, were used for this study: David C. McClelland's Achievement

Motivation Theory and Robert J. House's Path-Goal Leader Effectiveness Theory. Using McClelland's theory, this study found that Buck has a high need for Achievement, and his high achievement motivation is contrasted with that of the other characters—both human and canine. Buck's character in the novel is close to that of an entrepreneur as defined by McClelland, and thus the novel can be read as a story of a businessman who rises to become CEO owing to exceptional abilities as a business leader. In addition, this study applies House's theory in evaluating the impact of the various leadership styles of human masters on the behavior and performance of subordinate members of their dog teams. The results of this case study of *The Call of the Wild* suggest the possibility of applying Organizational Behavior theories to interpreting other late nineteenth- and early twentieth-century fictions.

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Chapter 1: Introduction

> *Men of business seemed the epitome of the era, models who served to lure "men of ambition and ability" into the fray of competition.* – Alan Trachtenberg[1]

"Jack is going to make a success out of the Klondike—*whether he digs it out of the grassroots or not*."[2] In a retrospective essay about her husband published five years after his death, Charmian London, Jack London's second wife, witnessed to what London's stepfather said after London left for the Klondike in 1897 in order to seek his fortune. Even with heroic efforts to find gold in one of the severest of natural environments, London failed to find mineral wealth. He had to give up gold-seeking and come back because of a case of scurvy. Yet, he finally found gold, not in the Klondike, but at his home. After he had mediocre success in publishing (and selling) some of his stories, on December 1, 1902, Jack London began to write a new story. The writing project that lasted for about a month produced his masterpiece, about which Charmian London declared, "[it was] a story that was destined to ring around the world and be treasured in the universities of his country as a jewel of English literature."[3]

As soon as the novel was published, it was a great hit. All 10,000 printed copies were sold out on the day it debuted, and in the first half of the twentieth century six million copies were sold in the United States alone. About ten millions of copies were

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[1] Alan Trachtenberg, *The Incorporation of America: Culture and Society in the Gilded Age* (New York: Hill and Wang, 1982; reprint, Fourth). p. 80.
[2] Charmian London, *The Book of Jack London*, vol. 1 (New York: The Century, 1921). p. 225. Emphasis is mine.
[3] Ibid. p. 388.

sold across the globe, and the novel made the author's name world-renowned.[4] Arguably, he became the most popular American novelist outside the United States. For example, in 1968, in the new introduction to her book on her father, Joan London introduced the estimation of Vil Bykov, Jack London authority at the USSR Academy of Sciences in Moscow. According to Bykov, "some twenty-seven million copies of London's books have been sold in the Soviet Union."[5] The sale included all other fictions written by London, and his Socialism appealed greatly to readers in the Soviet Union. But its popularity was not limited to that country. Claus Secher, a Danish literary scholar, insists that "Jack London is—as far as [he] can see—the most translated American writer of all in Denmark."[6] Rolf Lundén, another literary scholar in Scandinavia, credits London as the major cause of the increase in translations from English books between 1926 and 1930. According to Lundén, "much of the increase is due again to the popularity of writers like Jack London, whose works appeared in fifty editions during this time. American literature had by this time come to overshadow French and German literature, which had, respectively, only 13% and 12% of the market."[7] His popularity was worldwide, and definitely, *The Call of the Wild* was the greatest contributor to his fame.

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4 Jacqueline Tavernier-Courbin, *The Call of the Wild: A Naturalistic Romance* (New York: Twayne Publishers, 1994). pp. 23-4.

5 Joan London, *Jack London and His Times: An Unconventional Biography* (Seattle: University of Washington Press, 1968; reprint, Reprint of the 1939 ed., with a new introd. by the author.). p. xv.

6 Claus Secher, "American Literature in Denmark," in *Images of America in Scandinavia*, ed. Poul Houe and Sven Hakon Rossel (Amsterdam, The Netherlands: Rodopi B. V., 1998). p. 30.

7 Rolf Lundén, "American Literature in Translation," in *Images of America in Scandinavia*, ed. Poul Houe and Sven Hakon Rossel (Amsterdam, The Netherlands: Rodopi B. V., 1998). p. 132.

The contemporary readers' responses to London's new novel were mostly positive. One of his biographers summarizes it this way: "It was instantly hailed as a 'classic enriching American literature', 'a spellbinding animal story', 'a brilliant dramatisation of the laws of nature'. It was, indisputably, the best study ever of the 'beastly manners of civilised men and the civilised manners of beasts'."[8] Certainly, many of the readers were impressed by the masculine style and the adventures in the primitive world. One contemporary reviewer, as many others did, praised such style: "He has a powerful style in certain lines: His forte is the barbaric, the tragic, the unpleasant. He is rugged in description and always strikes home in his own vein. When he leaves that for lighter themes he is far less successful."[9] To many, it was, "above all, an absorbing tale of wild life, full of pictorial power and abounding in striking incidents of frontier town, camp, and adventure."[10]

Scholars have been studying the novel for more than one hundred years since its publication. Most scholarly works also focused on its masculinity, primitive wildness (or frontier), escapism (from the overcivilized world to the primitive world of nature), and philosophical influences such as Darwinism, Social Darwinism, and Nietzsche's "superman" philosophy. For example, Franklin Walker insists that London's strength as a writer mainly came from his frontiersmanship: "Restlessness, independence, resourcefulness, exaggeration, crudity were all traits strong in London and strong in his writing. He did not by any means owe them entirely to his frontier background, but this

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[8] Alex Kershaw, *Jack London: A Life* (London: HarperCollins, 1997). pp. 124-26.
[9] Unknown, "Jack London's 'Call of the Wild' a Clever Presentation of Life, Human and Brute," *The Philadelphia Inquirer*, July 20 1903. p. 6.
[10] Hamilton W. Mabie, *The Fort Worth Telegram* July 25, 1903. p. 4.

background played a prominent part in making him one of the most widely-read writers of his period. And the reflection of the frontier has continued to be one of the strong elements of appeal to countless readers, not only in America, but in Europe and Asia."[11] Another scholar emphasizes that the novel was a kind of experiment in which he wanted to test "what happens to men and beasts when they are thrust into 'the Wild, the savage, frozen-hearted Northland Wild,' as he terms it in *White Fang*."[12] According to him, the novel clearly shows London's respect for the strong being who can survive and dominate in the wild.

According to some critics, the adventures, masculine ruggedness, and primitiveness epitomized in the novel provided readers with a virtual (or psychological) way to escape the status quo. According to them, the novel had "special appeal" to Americans "in the first decade of the century when men were forced to realize that the era of pioneering had come to an unmistakable close." For men "whose lives industrial society has made dull and ugly and narrow, London provided the relief of vicarious adventure. He could take these people into a dreamland of heroic opportunity."[13] Joan London also emphasizes the novel's similar/identical effect on men of Europe (including the Soviet Union) as well as of the United States where urbanization advanced rapidly.[14]

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[11] Franklin Walker, *Jack London and the Klondike: The Genesis of an American Writer* (San Marino, CA: The Huntington Library, 1966). p. 13.

[12] James Lundquist, *Jack London: Adventures, Ideas, and Fiction* (New York: Ungar, 1987). p. 78.

[13] Granville Hicks, *The Great Tradition: An Interpretation of American Literature since the Civil War*, Revised ed. (New York: Biblo and Tannen, 1935). p. 196.

[14] London, *Jack London and His Times: An Unconventional Biography*. pp. xiv-xvi. Secher also confirms that the same factor worked for his popularity in Europe, too. See, Secher, "American Literature in Denmark." p. 27.

These arguments are strongly supported by Anthony Rotondo, a masculinity scholar. In his excellent book *American Manhood: Transformations in Masculinity from the Revolution to the Modern Era* (1993), in which he studies the changing concepts of manhood in the New England region among the middle- or upper-class men from the American Revolution to the early twentieth century, he suggests that there were three changing concepts of ideal manhood in America: Colonial Manhood (the late 18th century), Self-Made Manhood (the early and mid nineteenth century), and Passionate Manhood (the late nineteenth and early twentieth century). In the era of the Passionate Manhood, Rotondo writes, "the male body moved to the center of men's gender concerns; manly passions were revalued in a favorable light; men began to look at the 'primitive' sources of manhood with new regard; the martial virtues attracted admiration; and competitive impulses were transformed into male virtues."[15] The best example of such manhood is Theodore Roosevelt, who promoted the doctrine of "the strenuous life"—also the title of a speech and essay he wrote. Roosevelt portrayed himself as a wild, adventurous, and sturdy "man" who strived for "manly" achievements.

In the era in which the Passionate Manhood was the dominant ideology, the character of sled-dog Buck, in *The Call of the Wild* may have been regarded as a desirable alter ego onto whom the readers—especially, male readers—projected themselves. Walker accurately asserts the following: "The part of Buck that was Jack London was escaping from the confining elements in society. For the contemporary

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[15] E. Anthony Rotundo, *American Manhood: Transformations in Masculinity from the Revolution to the Modern Era* (New York: Basic Books, 1993). p. 222.

reader, the 'call' represents the tug on all civilized men to get away from routine tasks, to simplify their lives in somewhat the same way Thoreau wanted them simplified, to find adventure in nature far from cities and family responsibilities."[16] Earl J. Wilcox confirms that Buck's quest for life in the primitive environment is at the core of the novel.[17]

These interpretations are, after all, arguing that the novel's motif of escaping from civilization into the adventure of the primitive wilderness greatly appealed to readers, and as such, it contributed to its popularity. However persuasive and accurate these interpretations are, this study is the result of a belief that an important factor has not yet been explored. In fact, as a masterpiece which "is unique in its appeal to readers of all ages, social classes, and civilizations," and as such, which "has been the most widely read American novel in the world" and "holds the attention of everyone—men and women, boys and girls, the uneducated as well as philosophers and scholars,"[18] *The Call of the Wild* has many elements—virility, individualism, primitive wildness, the Nietzschian superman, or romance to name only a few—that appealed (or still appeal) to all kinds of people. Some of those elements may not have been intended by its author, but the lack of intent does not make them less important. In fact, clearly, some of these elements must have surprised London later. Joan London reports that her father was surprised by the eventual popularity of his book, in particular the allegorical interpretations of it. Later, as "he reread his book with astonishment," she recalled him saying, "I plead guilty, but I

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16 Walker, *Jack London and the Klondike: The Genesis of an American Writer*. pp. 227-28.
17 Earl J. Wilcox, "Jack London's Naturalism: The Example of *the Call of the Wild*," *Jack London Newsletter* 2, no. 3 (Sep.-Dec., 1969).
18 Tavernier-Courbin, *The Call of the Wild: A Naturalistic Romance*. p. 20.

was unconscious of it at the time. I did not mean to do it."[19] This fact shows that regardless of the author's intention, the novel leaves readers much room for their own interpretation. In fact, this open-endedness is one of the features of his novels. As Christopher P. Wilson suggests, "most of London's fiction is hardly so one-dimensional." He insists, "we encounter a dog decivilized into a wolf, yet one clubbed into experience, allowed to resuscitate an age-old call for liberty and wildness. Buck the wolf, therefore, is educated into a language of survival and toughness, much like many London heroes."[20] In other words, decivilization and education happen at the same time. While one may be more clearly visible to readers, the other may not be so. Regardless of the visibility of the novel's layers, all the elements are there and contribute to the story.

This study is essentially an attempt to find any possible link between the increasing organizational life among Americans and the "organizationality" of the novel that might have contributed to its popularity, especially in the United States. In order to prove the link, two approaches are required. One is examining the novel from an organizational perspective, and the other is finding evidence that the readers in London's era—at least some of them—accepted the novel as an organizational one. This study focuses on the former—the analysis of the text from the perspective of organization—while leaving the latter to another research project. To reinterpret the novel from the organizational perspective, I will take an interdisciplinary approach by using organizational theories of management. I will be referring to several theories in

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[19] London, *Jack London and His Times: An Unconventional Biography*. p. 252.

[20] Christopher P. Wilson, *The Labor of Words: Literary Professionalism in the Progressive Era* (Athens, GA: The University of Georgia Press, 1985). p.104.

organization itself and two Organizational Behavior theories, David C. McClelland's Achievement Motivation theory from his book *The Achieving Society* (one of the Motivation theories) and Robert J. House's Path-Goal Leadership Effectiveness theory (one of the Leadership theories). Using these theories, I will read the novel allegorically, just as many of Jack London's contemporary readers did. My allegorical reading may be quite different from those of his original readers, but it attempts to provide a new perspective—so a new interpretation—to the novel, and establishes one element of the probable link between the organizational American life and the popularity of the novel.

This study suggests that there may have been another factor—though not as noticeable as the other factors such as primitiveness and virility—to the success of the novel. It underscores the fact that though America at the turn of the twentieth century was experiencing the era of Passionate Manhood, it was also the era in which Americans saw the culmination of industrialization and, as a result of it, the great rise of business organizations—large and small. More than ever before, American life became yoked to various types of organizations, especially those of business. That may be what American men wanted to run away from, but the organization life was their new reality. What I notice is that Jack London's *The Call of the Wild* is—as far as I know—the most organizational among all the novels published at the turn of the twentieth century. It clearly has all the critical elements that organization theories emphasize, and those elements are the backbone of the novel. It not only has those elements, but also the characterization and the relationships among the characters seem to be based on, or more precisely can be explained by, some organizational theories. In other words, Buck's

journey was not only to the primitive wild but also was to a series of organizations in which he interacted intensely with others.

* * * * *

In the era when Jack London was born, lived, wrote, and did business, America was in the full bloom stage of the industrialization—and industrial capitalism—that had begun in the early nineteenth century. In the first half of the nineteenth century, technological innovations and improvements greatly increased almost all areas from cotton fields of the Southern plantations, where cotton gins were invented and improved by Eli Whitney and others at the turn of the nineteenth century, to the steamboats on the Mississippi River and railroads in the Northeastern states. Financial institutions such as banks and insurance companies were established, which enabled entrepreneurs and businessmen to borrow greater amounts of money and to attract larger investment than before. With larger capital, they could start capital-intensive business enterprises. In addition, the population growth both by the rise of birthrate and by the great influx of immigrants from mainly Western and Northern European countries made labor force available while contributing to the rapid growth of regional markets at the same time.

Though these factors provided a near perfect environment for American industrialization, it was after the Civil War when industrialization began to take off in a true sense. It was the railroad that made it happen. The phenomenal expansion of the railroad began from the 1850s with a series of bills that promised the railroad companies large tracts of lands where the railroad would be constructed. With the bills, railroad

business attracted large capital, and the web of railroads became complex and prevalent all over the United States. However, one of the most important driving forces of the industrialization in the second half of the nineteenth century was the standardization of the railroad. Diverse types of locomotives, railroad gauges, and clocks with which companies operated were standardized during and after the Civil War. The nationally standardized railroad was the revolution in transportation. Keith L. Bryant, Jr. and Henry C. Dethloff even assert that "before the coming of the railroad, virtually no basic changes in transportation had taken place for two thousand years."[21] As the standardized railroad expanded all over the United States, local markets were integrated into the national market providing much greater opportunities—and many times risks—to those who had business ambitions.

In addition, the railroad provided a new business model that would not only survive but prosper in the newly formed large-scale national market. Railroad companies were greater in size than any that mid-nineteenth century Americans had seen. They had to procure and distribute great amounts of raw materials effectively. They had to manage an unprecedented amount of money and people. In coping with these uneasy challenges, they developed a modern system in which managers with expertise in various areas controlled the business—i.e., large corporation. In fact, railroad companies were the first large corporations in history.

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[21] Keith L. Bryant and Henry C. Dethloff, *A History of American Business*, second ed. (Englewood Cliffs, N.J.: Prentice Hall, 1990). p. 112.

Following the lead of railroad companies, the size of American corporations grew drastically, and the emergence of big business brought fundamental changes not only to American business but also to American society as a whole. In his excellent books, *The Visible Hand: The Managerial Revolution in American Business* (1977) and *Scale and Scope: The Dynamics of Industrial Capitalism* (1990), Alfred D. Chandler, a prominent business historian, explains in great detail the changes in American business organizations. According to him, revolutionary improvement in transportation—railroad and steamboat—and communication—specifically the telegraph—brought American business to a new stage. The change resulted in the integration of regional markets into a greater scale national market, and the new environment required business enterprises to pursue innovative strategies to survive and dominate the market, which eventually resulted in the rise of the business organizations—large and small—in the late nineteenth century. More and more Americans began to feel the effects of such change through participating in the organizational life by working in one of them, by working with them, or having family members and friends who were involved in them.

The Call of the Wild came into being in this historical context. Though it was mostly about extreme savageness and harsh conditions of the Klondike, and many of its characters are dogs, the novel is one of the most prominent organizational fictions. In essence, the plot develops around the teams (organizations) that Buck, the hero dog, was a member of, and it is a story of an organizational being with high achievement motivation who eventually becomes the leader of his own organization.

This chapter will briefly discuss the historical context of the rise of the organization (and thus organizational life) in America, and it will show how *The Call of the Wild* came into being. In doing so, it will try to prove that, even though Jack London did not know that he was writing an organizational fiction, he wanted to create a hero who is highly motivated to succeed (or survive) and who defiantly fought against extremely severe circumstances. This desire, enforced by his experience both as a laborer in various organizations and as a literary businessman, led him to create his masterpiece, which is not very common among the fictions not only of other novelists in his time but also of his own. In order to prove that the novel can be viewed as an organizational novel, I will analyze the novel using theories of organization. And next, Organizational Behavior, an academic discipline that focuses on the behavior of individuals or small groups in the context of organizational settings, will be briefly introduced as the discipline that possibly provides useful theoretical tools for the interpretation of the novel. The introduction will include two most useful theories—each from two important sub-areas of Organizational Behavior—Motivation Theories and Leadership Theories.

1. EMERGING ORGANIZATIONAL LIFE IN THE UNITED STATES

According to Alfred D. Chandler, the strategies adopted by the emerging business enterprises in order to survive and dominate the newly integrated national market in the late nineteenth century were enlargement of scale and scope both in production and in distribution, as seen with the railroad companies. In the new national

market, corporations saw unprecedented large demands of the market, which, if they met them, could mean immense profit and prosperity. Therefore, production capacity became critical, and thus corporations invested large capital in production, which enabled them to procure a much greater amount of raw materials and to ship finished products in greater quantity than ever before. In doing so, they could lower the unit cost of their products because they could lower the variable cost per unit while the fixed cost remained the same or just slightly increased, and thus was more competitive in the market. At the same time, they pursued the economy of scope by adopting vertical or horizontal integration. The vertical integration strategy—as Carnegie Steel that secured raw materials by purchasing the major mines—was focused on securing production while the horizontal integration—as Standard Oil that monopolized petroleum refinery and transportation—was for domination of the market by monopolizing a certain stage of production or the distribution channel.

Detailed strategies adopted for survival in the ever increasingly competitive market varied among corporations. In almost all cases, according to Chandler, they experienced the same phenomena: bigger size in business and a more complicated process of production and distribution. The strategy of scale and scope was a great challenge to the management. In most cases, the new challenge was unable to meet effectively with the traditional style of management in which the founder and owner became top manager while his or her family and just a few outsiders participated in controlling and decision-making as a manager group. The new strategy required a new system, and it was, in Chandler's term, "managerial capitalism," in which the salaried

managers worked as decision-makers in business organizations while the owners did not participate in management. In the new system, highly specialized managers were hired for specific functions: large-scale procurement of raw materials, efficient and faster process of production, national scale marketing and sales, and on-time delivery from factories to the customers. In a complex large-scale business, each task itself was a great challenge and required expertise in each of them, and those who were hired in order to meet those challenges were managers. Even though there were widely known big business owners such as Cornelius Vanderbilt, Andrew Carnegie, John D. Rockefeller, Jay Gould, and J. P. Morgan who were thought to have ultimate power of management of their own companies and as such represented them in public, large American corporations from the late nineteenth century were, Chandler argues, in managerial capitalism the business organization run mainly by hired managers—not only middle and low level managers, but also top managers including CEOs—who made most decisions for their own organization.[22]

According to Richard Hofstadter, the rise of the "new middle class," which he termed to refer to "technicians and salaried professionals, clerical workers, salespeople, and public-service personnel" in order to contrast them with the "old middle

[22] Olivier Zunz emphasizes that the hired managers were not just passive executioners of what were ordered by the owners or higher-level managers. He once wrote, "This multilayered transformation was not simply imposed from the top down by a corporate elite exploiting a growing labor force of immigrants, a growing army of white-collar workers, and a growing number of salaried managers. Rather, corporate goals were simultaneously adopted and devised by an aspiring new salaried class that grew with the corporations themselves and that helped transform the larger middle-class. Far from being the mere foot-soldiers of the elite, members of this new employee class interpreted the job of industrializing the land as their mission and, to a large extent, succeeded in shaping the workplace in their own image. Their lives exemplified the historically successful meeting of a large and ambitious project—the building of a continental economy—and an active social class." See Olivier Zunz, *Making America Corporate, 1870-1920* (Chicago: The University of Chicago Press, 1990). p. 4.

class," who were "business entrepreneurs and independent professional men," was the result of "the great corporations and the specialized skills of corporate society." The rise of large corporations in American society was phenomenal. He explains that, at the turn of the twentieth century, "the new middle class grew almost eight times, rising from 756,000 to 5,609,000 people" while, during the same time span, the old middle class and the working class including farm labor, grew two or three times. In the entire middle class, the portion of the new middle class grew from 33% in 1870 to 63% in 1910.[23] Though Olivier Zunz wrote that "By the 1950s, corporations had become part of the daily life of ordinary Americans, and Americans had grown used to them,"[24] most Americans as early as in the late nineteenth century could not help experiencing the influence of great business organizations when we think that the management model of big corporations must have been adopted by smaller businesses and other areas like political and labor organizations. Hofstadter explains, "Now the growth of the large corporation, the labor union, and the big impenetrable political machine was clotting society into large aggregates and presenting to the unorganized citizen the prospect that all these aggregates and interests would be able to act in concert and shut out those men for whom organization was difficult or impossible." Business and other kinds of modern organizations began to permeate into Americans' everyday life directly or indirectly, and it became a serious issue among them. Hofstadter argues that the Progressive movement

[23] Richard Hofstadter, *The Age of Reform: From Bryan to F. D. R.* (New York1977). pp. 215-16.
[24] Zunz, *Making America Corporate, 1870-1920*. p. 1.

was, in essence, the "revolt against the industrial discipline [of organization]: [it] was the complaint of the unorganized against the consequences of organization."[25]

This rise in the importance of hired mangers in managerial roles within their companies and the strategies of scale and scope with which they attempted to survive and dominate the national market were most prominent at the turn of the twentieth century. In his published doctoral dissertation *The Rise of Large American Corporations, 1889-1919*, David Bunting asserts that the various trusts—a natural result of the scale and scope strategies in the lassez-faire economic system—were the most prosperous between 1889 and 1919,[26] and the dominant number of scholars agree on it though specific years may vary. According to a study on the change in the model images of successful life—in other words, the images of American heroes—described in American magazines from right after the American Revolution to the end of the World War I, what is more notable is that after 1914

> as war hysteria mounted, the glorification of business leadership and the drive for conformity reached startling proportions in the magazines. Under these conditions it was not surprising that business men rose again to heroic stature. The most significant development was the recasting of business leaders, of government bureaucrats, and of the military commanders alike into a new character-type, that of the manager. In these years American magazines marked the emergence of "The Organization Man" as a model for the successful life.[27]

Though the organizational managers were finally accepted as American heroes in the late 1910s, it was just a culmination of the previous process of Americans' acceptance of

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[25] Hofstadter, *The Age of Reform: From Bryan to F. D. R.* pp. 213-14.
[26] David G. Bunting, *The Rise of Large American Corporations, 1889-1919* (New York: Garland, 1987). p. 4.
[27] Theodore P. Greene, *America's Heroes: The Changing Models of Success in American Magazines* (New York: Oxford University Press, 1970). p. 287.

organizational life. As seen before, far more Americans were involved in business organizations directly or indirectly.

The sweeping current of such change was so powerful that it must have been felt even by those who were not at the center of the change—geographically and occupationally, like Jack London—and thus seemingly had little to do with the change. Jack London, though he never was an organization man, was never totally free from the changes that eventually altered American life for good. True, he was never involved in organizational life as an independent writer. He even rejected an offer from *Cosmopolitan* for its editorship simply because he did not like the idea that he had to work under someone else. In a letter to Cloudesley Johns on December 22, 1900, talking about his rejection of the editorship, he wrote, "I want to be free, to write of what delights me, whensoever and wheresoever it delights me. No office work for me; no routine; no doing this set task and that set task. No man over me."[28] It is important, however, to notice that the time span that Bunting's study covered covers all the years from Jack London's adolescence to his death in 1916. It can be safely said that London lived during the apex years of managerial capitalism, and thus the phenomenal rise of organizational life in the United States. As a laborer and businessman as we see in the previous chapter, he participated in the change in American society. In this historical context, his masterpiece came into being.

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[28] Earle Labor, Robert C. Leitz, III, and I. Milo Shepard, eds., *The Letters of Jack London*, vol. 1: 1896-1905 (Stanford, Calif.: Stanford University Press,1988). p. 226.

2. THE PUBLICATION OF THE CALL OF THE WILD

> The book was a passport to instant world acclaim. It not only became a classic, but it also opened a new era of literature. Mush was out, and courageous, raw red-blooded life was in. The Call of the Wild proved that realism was what the new generation wanted. …… The book has never been out of print during the last one hundred years, and critics still rave about it. A few years ago Carl Sandburg said, "The Call of the Wild is the greatest dog story ever written and is at the same time a study of one of the most curious and profound motives that play hide-and-seek in the human soul."[29] (The title is used unitalicized by Russ Kingman.)

Though Russ Kingman is well-known as an overly devoted Jack London worshipper, his appraisal of *The Call of the Wild* is mostly accepted as accurate among London scholars. Indeed, there were some readers in London's time unsatisfied with the novel,[30] but a dominant number of contemporary newspapers and magazines reported positive reviews. One reviewer wrote, "It is a thrilling story, full of wonderful descriptions of the 'toil of trace and trail,' and of the whole vivid, daring, picturesque, primeval life of Alaska during the last six years."[31] Another reviewer praised that it is "really a bravura sketch of the life of a dog" which is presented "generally with great power and is a sort of epic of the early days of the gold fever." To the reviewer, "It is the best long work that Mr. London has done, and it is a matter of congratulation that it has been given such a fine artistic setting."[32] If previous publication of novels and short fictions gave him decent success, *The Call of the Wild* made him a renowned writer not only nationally but also internationally. The popularity of the novel did not die out after the author's death.

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[29] Russ Kingman, *A Pictorial Life of Jack London* (New York: Crown Publishers, 1979). p. 116.

[30] For example, a reader criticized, "A lot of printer's ink and blank paper was wasted on 'The Call of the Wild.' Still, lots of people will read it, say it is great and pass it on to a friend, who will yawn over it in disgust, but try to read it because his friend said it was good." See Unknown, "Gossip of the Day," *The Columbus Ledger*, August 9 1903. p. 11.

[31] ———, "Books and Magazines," *Grand Forks Herald*, July 5 1903. p. 5.

[32] ———, "Jack London's 'Call of the Wild' a Clever Presentation of Life, Human and Brute." p. 6.

Rather, it survived its creator and remained one of the most widely read books. According to Jeanne C. Reesman, as of 1999, there were thirty-three printed English language editions of the novel.[33]

Jack London, however, never imagined—at least at the planning and writing stages—that the novel would be his representative work. Truly, he was a serious writer, and as such whatever he wrote he always did his best in great earnest. In that sense, *The Call of the Wild* was surely a product of his sincerity and genius. But it was never more than that. In fact, by the time he was thinking about writing the novel, he did not like the Klondike motifs any more. In a letter written right before he wrote the novel, he even expressed his desire to get away from the Northland topics that he had been writing about since he came back from the Klondike. He wrote that he felt that he was "better fitted now to attempt a larger and more generally interesting field."[34] Therefore, in a sense, rather than being another serious project, it was a passing practice of writing before he published what he regarded as his two important books—*The People of the Abyss* (1903) and *The Kempton-Wace Letters* (1903) that he co-authored with Anna Strunsky, a talented, young Jewish socialist writer—that he had been focusing on in previous years. Much was discussed in his letters in 1902 and 1903 about the two projects he had been working on, and *The Call of the Wild* did not appear very often. The amount of time that he invested to produce the novel was comparably less. While he spent years on planning,

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[33] Jeanne Campbell Reesman, "Prospects for the Study of Jack London," *Resources for American Literary Study* 25, no. 2 (1999). p. 146.

[34] See the letter to to George P. Brett in November 21, 1902. See Labor, Leitz, and Shepard, eds., *The Letters of Jack London*. p. 318.

writing, and finally publishing the other two projects, it took only one month to write *The Call of the Wild*.

Though Jack London did not regard the novel as a serious project, it must not be disregarded as a minor novel. Rather, the lack of pressure to produce a story that would sell well in the market might have provided him the best working environment to produce his masterpiece with relative ease. Joan London, his daughter, agrees that "*The Call of the Wild*, of all his books," was "the one conceived and executed with the least deliberation." By "least deliberation," she means both that London did not anticipate writing a great work and that it was a work in which he could be true to himself in the sense that "years of study and striving" naturally led him to the "fruit" of his masterpiece.[35] The novel might have been a relatively less burdensome—thus easier—task because of the circumstance which rendered him the greatest comfort both in a psychological and material sense. In fact, it was the first time in his life that he was free from financial concerns. Even though he began to sell his writings and earned money to make a living from it as he became a nationally known writer, he had never been free from debts and financial problems. In the earlier days, his income was too small to make ends meet, and in later years when he could make much more money than before, his spending grew more rapidly than his income. He was the first writer who became a millionaire from the sales of books, but he had few moments that he was free from debt and financial problems. The several months right after he came back from London during the summer in 1902 were one of them. On the way home from London, he sent a letter to

[35] London, *Jack London and His Times: An Unconventional Biography*. p. 252.

George P. Brett, the publisher of Macmillan Company, requesting financial support for the next two years. Brett agreed to provide him one hundred and fifty dollars per month for two years. It was not free money at all, but "advance royalties" according to his daughter, Joan London. Brett, who wanted London to write more slowly so that he might produce better works, saw the financial pressure that London had as a great obstacle. He wanted to free him from the burden by stabilizing his income for two years. According to Joan London, it seems to have worked. She reflected, "The release from hack work during the past few months had given him perspective and made him aware for the first time of the maturing of his powers. He knew past doubt that he was ready now to do his finest work."[36]

Indeed, he was ready. By the time he came back home to California, he already knew that his request was accepted. For the time being, he had only to focus on two writing projects that he was planning to publish the next year. Returning from a long journey, he might have wanted to warm himself up on lighter writing before committing to a serious project. Or, as Russ Kingman imagined, "Before starting on his 'big work,' Jack decided to get something out of his system."[37]

The topic he had in mind was a dog story. In a letter to Anna Strunsky, the coauthor of *The Kempton-Wace Letters*, in March 13, 1903, he wrote about a dog story he recently finished. He explained, he "started it as a companion to my other dog story 'Batard,' which you may remember; but it got away from me, & Instead of 4000 words it

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[36] Ibid. p. 241.
[37] Kingman, *A Pictorial Life of Jack London*. p. 116.

ran 32000 before I could call a halt. I hope you will like it when it appears."[38] "Bâtard" is a short fiction that had been published in *The Cosmopolitan* in June 1902. The original title in the magazine was "Diable, A Dog." Later, he changed the title to "Bâtard" when he included it in a book published in 1904. It is a gloomy story of a wolfdog named "Diable" and his vicious master Black Leclère who feels pleasure abusing his dog without any clear reason. Throughout the story, the dog and the owner, the twin devils, hate each other intensely, and they constantly look for opportunities to kill each other. At the end of the story, the dog kills his owner and is shot to death by other people who later conclude that the dog killed his owner. The motifs of this story are darkness, cruelty, and violence.

Kingman insists that the reason why London decided to write another dog story was that "being an animal lover, he had felt guilty over his story 'Diable—A Dog' …… in which he had portrayed a dog as a vicious beast, and decided to write one that would make the dog a worthy creature."[39] His "love" of dogs might have reminded him of a dog which he met and liked in Dawson, a town in Klondike. It was the dog of "Marshall and Louis Bond, Yale-educated sons of a prominent Santa Clara, California judge. It was their mongrel dog which Jack would later immortalise in a work of true genius, *The Call of the Wild*."[40] Kingman's assertion, however, seems to be the rather naïve interpretation of a London worshipper. There is no denying that he began this fiction as a companion to the previous dog story, and as such he intended to write it short

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[38] Labor, Leitz, and Shepard, eds., *The Letters of Jack London*. p. 352.
[39] Kingman, *A Pictorial Life of Jack London*. p. 116.
[40] Kershaw, *Jack London: A Life*. p.69.

and simple like “Diable, A Dog” had been. Yet, it did not work out as he intended. In such a perfect situation to write as he pleased without any concerns about anything, he could become truly himself and pour everything into it. That is why the original short fiction project with a few thousand words turned into a book project with more than thirty-two thousand words.[41]

In fact, the novel was an epitome of what he had experienced in previous years viewed from a fresh perspective. Particularly, his recent experience in a London slum must have had a great influence on the story. He began to write it right after his trip to the East End of London, the British slum, the miserable conditions of which overwhelmed him and gave him “the most astounding blues” he had ever experienced. In the summer of 1902, in order to experience the most miserable life in person, he actually lived there among other residents in the slum for seven weeks to write his report, *The People of the Abyss*. In a letter to George and Caroline Sterling, he wrote, “I have heard of God’s Country, but this country is the Country God has forgotten that he forgot. … I’ve read of misery, and seen a bit; but this beats anything I could even have imagined.” In the simplest terms, it was the “human hell-hole.”[42] As for the people in the slum, he lamented in his report:

> The unfit and the unneeded! The miserable and despised and forgotten, dying in the social shambles. The progeny of prostitution—of the prostitution of men and women and children, of flesh and blood, and sparkle and spirit; in brief, the prostitution of labor. If this is the best that civilization can do for the human, then give us howling and

[41] In fact, the story was first published as a serial in the *Saturday Evening Post*, and later Macmillan published in the book form.
[42] Labor, Leitz, and Shepard, eds., *The Letters of Jack London*. pp. 305-08.

> naked savagery. Far better to be a people of the wilderness and desert, of the cave and the squatting-place, than to be a people of the machine and the Abyss.[43]

The intense experience of the misery of the East End might have altered his view on American society as well as his own life. In fact, his nearly twenty-seven year life was far from being easy and comfortable, but the misery he experienced before the trip to East End was dwarfed by that of the people in the slum. In a letter to Frederick I. Bamford, he compared London with his home state: "Things are terrible in here in London, & yet they tell me times are good and all are employed save the unemployable. If these are good times, I wonder what bad times are like? There's no place like California, & I long to be back."[44] His daughter rather hyperbolically—or wishfully—describes what her father felt: "In contrast with the poverty, squalor and loneliness about him, his home in California, his wife and baby, his well-planned life seemed nothing short of miraculous."[45] Such an epiphany did not obliterate his socialistic criticism against American society, but at least for the time being, he must have seen it from a refreshed perspective. At least, America, without a strictly established social hierarchy, was different in that the rags-to-riches myth was shared and more cases of such success stories in the real world—he himself would be one of them in near future—were told in books, magazines, and newspapers. It is highly probable that he wanted to create an American success story in which a spirit was "beaten but not broken"—as is repeatedly emphasized in *The Call of the Wild*—by the cruelty of human beings and nature in the most harsh and miserable circumstances and not only survives but also dominates. Such a

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43 Jack London, *The People of the Abyss* (New York: Grosset & Dunlap, 1903). p. 288.
44 Labor, Leitz, and Shepard, eds., *The Letters of Jack London*. p. 310.
45 London, *Jack London and His Times: An Unconventional Biography*. p. 240.

figure was what Jack London, who was—as his hero in the novel—so unbeatable and adventurous that given circumstances could not make him submissive, must have wished to see in the slum. Yet, the people that London met in the slum were thoroughly broken to their soul; thus they were without hope. In this sense, the novel might have been London's wishful message to the downtrodden.

The desire to create a companion to the previous dog fiction and the motivation to present a hero who rises from the very bottom to the top against all odds led to the characterization of Buck and the severest natural and social environment of Klondike. Among what London experienced in his short but intense life, Klondike must have been the closest to the London slum in terms of cruelty, harshness, and hopelessness. He placed Buck there, and had him survive. However, as most critics agree, these settings also provided good experimental settings for the philosophical and scientific theories that swept the Western world: Nietzsche's "Superman" and "Will to power," Darwin's evolution theory, and most of all Herbert Spencer's Social Darwinism which can be best explained with the phrase he coined—"Survival of the Fittest."[46] These theories contributed to the formation of Jack London's thoughts and understanding of society and world. When he was at Klondike, he brought the books on these theories and read them carefully and debated about them with other adventurers. Though he gave them up in his later stage of life, their influence in *The Call of the Wild* is evident. Buck is the Nietzschian superman who has a strong will to power and dominates other plebian

[46] Carolyn Johnston, *Jack London--an American Radical?* (Westport, Conn.: Greenwood Press, 1984). pp. 81-2.

dogs and eventually human beings. He is also “the fittest” among all the dogs and people in the novel. He does grow throughout the novel, but essentially he was born as “the fit.” The process of growing is less of the change from a weakling to a strong dog than the externalization of the innate strength hidden and undeveloped within him. In short, he was born to be a superman who dominates the world, and he does it. This is the very backbone of the novel.

However, the novel is strikingly organizational—not in a sense that it is well-organized but that organizational settings into which Buck is thrown continuously play critical roles in the novel. In other words, Buck the superman and the fittest becomes a true hero in the organizational settings more so than as an individual. In fact, the environment in which he is forced to survive is not only natural but also organizational. Moreover, the concept of superman and the fittest is presented in the form of organizational leadership, so that the process of becoming a true survivor is the process of gaining full leadership of his own organization—no one is above him. He is an organizational hero. Organizations are dominant settings of the novel—more than its natural settings. In no other fictions of Jack London are organizations as critical as in this. In fact, London is an uncommon author because be made organization a central theme in his work unlike other novelists in his day.

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The following chapters will examine *The Call of the Wild* using theories in organization. Chapter 2 will focus on Jack London himself. The chapter’s main thesis is

that he was a man of his time, and as such, he was a part of the change that most Americans experienced—organizational life. Though he was never an organizational man, he was a part of the great trend in American society as manual laborer and later as literary businessman. Therefore, creating an organizational novel was, although not clearly intentional, not totally by chance. It was due to the genius that captures the zeitgeist of his time. The next chapter attempts to define organization using a few related theories and, from the definition, draws four critical elements of organization: clear goals or objectives, members, hierarchy and defined roles, and communication. Later, it examines whether the four elements are distinctly described throughout the novel. The remaining part of the chapter introduces the discipline of Organizational Behavior of which two main theories—motivation and leadership—will be used in this study. In Chapter 4, David C. McClelland's Achievement Motivation Theory is introduced in detail, and the novel is analyzed using the theory. It finds that Buck contrasts with other characters—human and animal—in that he has high *n* Achievement (need for achievement), which McClelland finds mainly among entrepreneurs. This finding implies that this novel in which Buck rises from a mere hand to a dominant leader might be read as a business novel in which an entrepreneur who has high *n* Achievement eventually becomes a successful business leader in—to use the term often used for the business world by late nineteenth and early twentieth century Americans—the "cut-throating" business world. Chapter 5 is focused on Leadership Theory. For this Robert J. House's Path-Goal Theory of Leadership Effectiveness is applied. This theory reveals the leadership styles that the human leaders in the novel used, and why some brought success

to their organizations while others did not. It also shows how realistic the applications and the outcomes are. In addition, it shows how each leadership style contributed to Buck's adaptation to the primitive wild, growth as an organization leader, and finally his transformation into an independent and dominant leader. Chapter 6 is the conclusion chapter. It summarizes the findings and briefly explains the possible contributions of this study.

Chapter 2 A Writer As a Businessman

One reason scholars find it difficult to understand Jack London is that his life was full of contradictions. As one London expert points out, the writer represented both a socialistic idealism and a capitalist life. He also held complicated and perhaps contradictory ideas about race.[47] He was known internationally as an avid proponent of socialism in his time, and he is still famous for it. On the other hand, as the first millionaire writer in American history, he enjoyed a luxurious life in a large ranch and on the *Snark*, an expensive, large boat that he spent an enormous amount of money to build. As for the other issue, many of his letters show an incurable racism, even to the point of white supremacy; in practice, however, his protagonists were often non-whites described as heroic figures. In these texts, there are indications that he may have been critical of his own race.

London's inconsistencies are not limited to those two areas, however. Rather, these contradictions were prevalent in almost all aspects of his life, which led many of his scholars to focus only on particular facets of his career and, as a result, produce various myths that provide incorrect portrayals of London. Susan Nuernberg once complained that "The prevailing myths are that London was one of the most autobiographical of American writers, that he committed suicide, that he wrote obsessively about his own illegitimacy, that he was a writer of dog stories and adventure tales for adolescent boys, that he was a racist, a womanizer, an alcoholic, and a hack

[47] Reesman, "Prospects for the Study of Jack London." pp. 148-49

writer, and that he contradicted himself and was confused in his thinking about socialism, individualism, scientific materialism, and idealism."[48] Those myths contain certain levels of truth in that the evidence that supports them can be easily found. The problem is that they fail to explain Jack London as a whole.

Perhaps the real Jack London is the total sum of all the contradicting myths. It is true that contradiction is an unavoidable factor in people's lives. People differ only in the degree of contradiction. Therefore, contradiction itself is by no means an anomaly. What is prominent in his life is the variety and depth of it. Jeanne Campbell Reesman explains that "his candor" might have led him to "his determination to portray life realistically and to develop as comprehensive a view of the world as possible."[49] Nuernberg seems to agree with Reesman when she wrote that "London remained true to the experiences that made him. . . . He was not afraid to appear contradictory because he was being true to an evolving self, a dynamic self."[50] Reesman points out that London even "entertained seemingly contradictory philosophies."[51]

To understand him fully, it is critical to figure out whether those various contradictions came from some hidden, in-depth internal logic in his mind or from simple randomness or impulsivity. In other words, he may be a lunatic or opportunist without any principles, a genius who was so ahead of his time that his contemporaries could not understand him, or an eccentric within a range of normal personhood. Whatever the case

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48 Susan Nuernberg, ed. *The Critical Response to Jack London* (Westport, CT: Greenwood P,1995). p. xxiii. The quotation is cited in Reesman, "Prospects for the Study of Jack London." p. 134.

49 Reesman, "Prospects for the Study of Jack London." p. 134.

50 Nuernberg, ed. *The Critical Response to Jack London*. p. xxvi. The quotation is cited in Reesman, "Prospects for the Study of Jack London." pp. 135-36.

51 Reesman, "Prospects for the Study of Jack London." p. 136.

may be, Jack London students must bear in mind—before they come to hasty conclusions and produce misleading myths—that he is one of the most difficult persons to grasp the essence of being. Though many literary scholars have been doing research on various aspects of London's life for well over sixty years, some issues have been ignored and did not get scholarly attention. Therefore, in order to grasp the internal logics—or non-existence of them—we need more extensive research on various, sometimes conflicting, aspects his life.

Exploring London's most deep internal logic is not and cannot be the main object of this study. Rather, this chapter attempts to add to the existing discussions of his contradictory aspects one under-researched area that is critical to understanding him, thus widening the scope of Jack London: his attitude toward the act of writing. Of course, there has been a great deal of research on his unique literary style, his contribution to the newly emerging American Naturalism in fiction, his peculiar but strong work ethics and how and why he wrote books, short fictions, magazine articles, and numerous letters. In 1979 Dale L. Walker even published *No Mentor but Myself: A Collection of Articles, Essays, Reviews, and Letters on Writing and Writers,* an excellent collection of Jack London's writings about writing. (In 1999, Reesman added some newly found articles and published the revised and expanded edition.) This collection lets us understand London's attitude toward writing, his strategy for creating publishable works, and his thoughts about the publishing industry.

But two seeming contradictions have evaded much scholarly attention: Jack London regarded himself as writer both as manual laborer and as businessman, two

identities—like socialist and capitalist—that belonged to clearly separated groups at the turn of the twentieth century America. His act of writing and his work ethic that lasted through the end of his life was set up when he was desperate for money after he failed getting a job—including manual labor—when he came back from Klondike. At the same time, he was a businessman proactive in selling his writings. He did not remain passive in doing business with editors and publishers. From the market research (What kind of writing will sell in the market? What do the readers want to read?) and benchmarking of other literary producers (How do the successful writers write? Which topics and which style are they adopting?), through the product planning and design and through the production of his work, to the marketing and sales to the publishers, he was actively involved and led the processes. If needed, he even purchased raw materials—i.e., the unpublished writing of other writers—or stole others' properties—plagiarized—in order to continue his literary business. (The most well-known case is his purchase of Sinclair Lewis's writing.)

From this perspective, as a businessman London did not stray from the grand trend of industrialization in which, as William Dean Howells pointed out, business was the sole chain that bound society together.[52] Different from Howells, who insisted that literary writers, who were closer to manual laborers or artisans in the capitalist scheme, could not be fully integrated into the business world, London actually participated in the business world. He did identify himself as literary laborer, but at the same time he was

[52] Willaim Dean Howells, "The Man of Letters as a Man of Business," *Scribner's Magazine* XIV, no. 4 (October, 1893). p. 430.

actively involved in planning, producing, and selling his writing. In this sense, he not only was a part of the grand business network in which the publishing industry was a part (though it remained peripheral), but also an embodiment of America in his time as a whole in which there was a tense dichotomy between business managers (including owners) and laborers who worked for them. He had both within him, or, in other words, he belonged to the two worlds that apparently did not overlap. Here, we find another contradiction, which was not only his own, but also of his time.

To present extensive research on Jack London's dual identities as manual worker and businessman would require a book-length study, and it is beyond the scope of this dissertation. Therefore, the study in this chapter will be limited to the suggestion of its importance for understanding this aspect of Jack London while deepening the chapters that follow.

1. BOYHOOD: A STRENUOUS LIFE

Richard Rodriguez, an American writer, once said in his autobiography, "I work [i.e. earn money] to support my habit of writing. The great luxury of my life is the freedom to sit at this desk."[53] Jack London was the opposite. He wrote to make money. He wrote to make a living. He wrote to survive. In other words, writing was his business. He began his writing career as a laborer, and then it developed into that of businessman.

[53] Richard Rodriguez, *Hunger of Memory: The Education of Richard Rodriguez,* Dial Press Paperback ed. (New York: The Dial Press, 1982). p. 2.

In essence, he was a self-employed entrepreneur. And as a businessman, he was a part of the turn-of-the-twentieth-century business world of which the publishing industries were a component.

It is difficult to imagine a person who lived a more dramatic, turbulent life than Jack London. He was born in 1876 in San Francisco, California. His mother was Flora Wellman from Ohio, but it is not clear who his father was. When Flora was pregnant, William Henry Chaney, an itinerant astrologer, was known to be her husband. According to an article in the *San Francisco Chronicle*, he asked Flora to abort the unborn baby, and when she survived after an attempt to commit suicide with gunshot, he deserted Flora before her child was born.[54] When Jack asked him later if he was his father, Chaney strongly denied it twice. Several months after the birth, Flora met John London, who not only married her but also gave his name to Flora's son. After many struggles to secure financial stability, and even after a few small successes, bad luck drove the Londons into a degree of poverty from which they never successfully emerged during John London's lifetime. Jack was forced to work after school, and later, even though he insisted he should get more education, he could not advance to high school because he had to work to help his family.[55] In a response to publisher Houghton Mifflin's request for biographical data, he summarized his life: "from my ninth year,

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[54] Irving Stone, *Sailor on Horseback: The Biography of Jack London* (Boston: Houghton Mifflin Company, 1938). p. 7. In this biography of Jack London which London scholars have criticized the most severely and regarded it as the worst biography of him, Irving Stone began his story with the shocking newspaper account of Flora's suicide attempt. Stone, however, seriously doubted whether Flora did attempt to commit suicide and whether Chaney was as bad a scoundrel as he was described in the newspaper article. Stone also insisted that they were not legally married.

[55] He resumed his studies later and finished high school, and, in 1986, he was admitted to the University of California at Berkeley, which he left after one semester.

…… my life has been one of toil. It is worthless to give the long sordid list of occupations, none of them trades, all heavy manual labor."[56] The editors of a three-volume collection of his letters summarized his short but passionate life in a concise but impressive way:

> Farmboy at the age of seven; city newsboy at ten; factory "work beast" at fourteen; "Prince of the Oyster Pirates" at fifteen; able-bodied seaman at seventeen; hobo and convict at eighteen; "Boy Socialist" of Oakland at nineteen; Klondike argonaut at twenty-one; the "American Kipling" at twenty-four; internationally renowned author, social crusader, journalist, and war correspondent at twenty-eight; world traveler and adventurer at thirty-one; prizewinning stockbreeder and scientific farmer at thirty-five; legendary self-made millionaire by the time of his death at forty.[57]

Several years before he dedicated himself to writing were the zenith of his career as an adventurer. At fifteen, he became a prominent oyster pirate and later a fish patrolman who guarded against oyster pirates. At seventeen, he was a seaman on the *Sophia Sutherland*, a ship bound for the Russian side of the Bering Sea. Next year, he became a hobo and traveled up to Niagara Falls where he was imprisoned in the Erie County Penitentiary in Buffalo, New York, for loitering. In 1897, he joined the gold rush in the Klondike where numerous argonauts were killed or seriously injured. Returning from Alaska, he devoted himself to writing.

His life, in essence, was a series of efforts to escape from poverty into the dream of financial success. "I had no outlook, but an uplook rather. My place in society was at the bottom. … Above me towered the colossal edifice of society, and to my mind the only way out was up." However, to London, "up there" meant not only financial or material success, but it included cultural and spiritual aspects. Of course, up there was a

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[56] Labor, Leitz, and Shepard, eds., *The Letters of Jack London*. p. 149.
[57] Ibid. p. xiii.

great deal of materialistic abundance. “Up above, men wore black clothes and boiled shirts, and women dressed in beautiful gowns. Also, there were good things to eat, and there was plenty to eat.” However, that was not all he dreamed. There were also “the things of the spirit” as he termed them. “Up above me, I knew, were unselfishnesses of the spirit, clean and noble thinking, keen intellectual living.”[58] But he later realized, as he described in his autobiographical novel *Martin Eden* (1909), that the latter part of his vision—the spiritual part—was mere illusion. But the first part persisted. He became a strong advocate of materialism. In 1902, he wrote to a friend, “I have at last discovered what I am. I am a materialistic monist, and there’s dam [*sic*] little satisfaction in it.”[59]

When London described himself as a “materialistic monist,” it was not the Ebenezer Scrooge-type of Charles Dickens’s *A Christmas Carol*. Instead, he was a generous, good-natured person. And he was a dreamer—a socialist dreamer. Alex Kershaw insists that “What animated Jack London’s life, above all, was a hope that one day poverty and social injustice would decrease, not increase; that the environment would not continue to be regarded as a resource to be endlessly exploited; that humanism would, one day, triumph.” This led him to devote himself to socialist visions from early on. His individual satisfaction in life, however, depended mainly on material success and fame. Kershaw concludes that London “failed to realise, until it was too late, that the soul can never be satisfied by wealth and fame alone.”[60]

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58 Jack London, "What Life Means to Me," *The Cosmopolitan* 40, no. 5 (March 1906). p. 526.
59 Labor, Leitz, and Shepard, eds., *The Letters of Jack London*. p. 270.
60 Kershaw, *Jack London: A Life*. p. xxiv.

His craving for material success and greater fame eventually led him to writing. We can easily understand it when we consider that writing was the tool—the "ladder whereby to climb," as he once phrased it—that he employed to escape from poverty.[61] It is not clear why he chose writing instead of pursuing opportunities to succeed at other promising careers. We might get some hints from his own accounts. He once explained that he did not want to spend his life as a manual laborer because muscle, which is all that a manual laborer has with which to earn a living, does not "replenish." "[The] more he sold of his muscle, the less of it remained to him. It was his one commodity, and each day his stock of it diminished. …… So I resolved to sell no more muscle, and to become a vendor of brains." And so he became a "brain merchant."[62]

2. WRITER AS LABORER

As early as late 1898 when he was struggling for success in the literary world, in a letter to Lilly Maid, one time his girlfriend and, according to Charmian London, the model of Martin Eden's wealthy and educated love Ruth in his novel *Martin Eden*, London fervently argued why he wanted to be a writer rather than a laborer, which was, to the eyes of Maid, a more reliable line of work:

> [from a letter to Lily Maid on Nov. 30, 1898] "You speak of going to---------: I know how well she loves me; do you know how? or why? I spent years in Oakland and we saw nothing of each other—perhaps once a year looked on each other's face. If I had followed what she would have advised, had I sought her I would to-day be a clerk at forty dollars a month, a railroad man, or something similar. I would have winter clothes,

[61] London, "What Life Means to Me." p. 526.
[62] Ibid. p. 528.

> would go to the theater, have a nice circle of acquaintances, belong to some horrible little society like the ---------, talk as they talk, think as they think, do as they do—in short, I would have a full stomach, a warm body, no qualms of conscience, no bitterness of heart, no worrying ambition, no aim but to buy furniture on the instalment plan and marry. I would be satisfied to live a puppet and die a puppet. Yes, and she would not like me half as well as she does. Because I felt that I was or wanted to be something more than a laborer, a dummy; because I showed that my brain was a little bit better than it should have been, considering my advantages and lack of advantages; because I was different from most fellows in my station; because of all this she took a liking to me.
>
> (……)
>
> As long as my mother lives, I would not do this; but with her gone to-morrow, if I knew that my life would be such, that I was destined to live in Oakland, labor in Oakland at some steady occupation, and die in Oakland—then to-morrow I would cut my throat and call quits with the whole cursed business. You may call this the foolish effervescence of youthful ambition, and say that it will all tone down in time; but I have had my share of toning down. …… Me—how I have felt and thought through all this struggle; how I feel and think now—you do not know. Hungry! Hungry! Hungry! From the time I stole the meat and knew no call above my belly, to now when the call is higher, it has been hunger, nothing but hunger.
>
> (……)
>
> So be it. The end is not yet. If I die I shall die hard, fighting to the last, and hell shall receive no fitter inmate than myself. But for good or ill, it shall be as it has been—alone.
>
> And you, remember this: the time is past when any John Halifax, Gentleman, ethics can go down with me. I don't care if the whole present, all I possess, were swept away from me—I will build a new present; if I am left naked and hungry to-morrow—before I give in I will go naked and hungry….[63]

In this letter, Jack London emphasizes that the reason he wanted to become a writer is that he felt destined to pursue a higher social status than simply laboring to fill his belly. He suggests that, if he wanted, he could get a job without a problem. However, it does not seem to be true. Russ Kingman theorized that London began to write because it was virtually the only method available for him to earn money. According to Kingman, the economic situation in which Jack London found himself when he came back from the

[63] London, *The Book of Jack London*. pp. 264-65.

Klondike was so bad that he must not have been able to insist on "vending brains." At home, he found his stepfather had been dead for a few months. His mother had no income. Therefore, he had to earn money for subsistence. He became desperate, but Californians in 1898 were experiencing the hard times of a national depression. No jobs, even the basest and simplest ones, were available. "Every possible opening for employment was tackled. He tried to become a studio model, he answered the advertisements of elderly invalids in need of companions, and he almost became a sewing machine agent. Along with these frivolous occupations, he was trying to get work as a laborer or stevedore, or anything." But he failed.[64] And he fully knew where this failure would lead. Reflecting on his experience as a tramp, he wrote:

> I saw the picture of the Social Pit as vividly as though it were a concrete thing, and at the bottom of the Pit I saw them, myself above them, not far, and hanging on to the slippery wall by main strength and sweat. And I confess a terror seized me. What when my strength failed? when I should be unable to work shoulder to shoulder with the strong men who were as yet babes unborn? And there and then I swore a great oath. It ran something like this: *All my days I have worked hard with my body, and according to the number of days I have worked, by just that much am I nearer the bottom of the Pit. I shall climb out of the Pit, but not by the muscles of my body shall I climb out. I shall do no more hard work, and may God strike me dead if I do another day's hard work with my body more than I absolutely have to do.* And I have been busy ever since running away from hard work.[65] (Emphasis is original.)

He was desperate. It was less his awareness of unfair treatment of laborers in American society, as he insisted above, than sheer desperation that led him to write. The failure to secure a job pushed him to writing. In other words, when he failed to sell his physical labor, he had nothing to sell but his brain. This became clearer later when he almost gave it up and wanted to turn back to manual labor after a few months of his fruitless devotion

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64 Kingman, *A Pictorial Life of Jack London*. pp. 82-83.

65 Jack London, *War of the Classes* (New York: The Regent Press, 1905). pp. 274-75.

to writing. In order to find a job, London wrote, “I had my name down in five employment bureaus. I advertised in three newspapers. I sought out the few friends I knew who might be able to get me work; but they were either uninterested or unable to find anything for me.”[66] He became more desperate. He realized that there was no place for him in the labor market. Writing was the only way out.

London was an avid reader from the early years of his life. It is true that a good reader does not always make a writer, but, as an old Chinese maxim teaches, reading a lot, writing a lot, and thinking a lot lead a person to good writing. His love of reading helped London to become a writer from early on. London himself later reflected that his “reading early bred in [him] a desire to write.”[67] On the basis of the great amount of reading, he later had chances to brood over what he had read as he experienced various facets of society and human being. Wherever he was, he was remembered as a young man who liked to meditate. And he always carried a notebook. Later, when he began writing, he produced a great number of articles and fictions from what he kept. He became, as the old Chinese maxim teaches, a good writer by reading, thinking (experiencing), and writing.

Thus, his love for reading was crucial to his career as a writer. Joan reported that the source of her father’s love of books was the solitary life he was forced to live in

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66 Kershaw, *Jack London: A Life*. p. 80.

67 Jack London, "Letter to Houghton Mifflin (January 31, 1900)," in *No Mentor but Myself: A Collection of Articles, Essays, Reviews, and Letters on Writing and Writers*, ed. Dale L. Walker (Port Washington, NY: Kennikat Press, 1979). pp. 14.

the country when his parents began farming.[68] However, considering that in the same situation children can be drawn to outdoor activities in the field rather than reading, we can assume that his innate talent in literature or his inclination to intellectual activities drew him to reading. In fact, he indulged even more deeply in reading when at the age of ten he escaped from the solitude as his parents moved to Oakland, a newly burgeoning city near San Francisco. Guided by Ina Coolbrith, "the first person of culture to enter his life," who was the librarian at the Oakland local library and California's first Poet Laureate, he read, according to his biographer Alex Kershaw, "everything [Coolbrith] recommended: dime novels about Viking heroes and blonde goddesses; Horatio Alger's rags-to-riches stories; *The African Adventures of Paul du Chaillu*, which would remain at his bedside even in his dying days; and Washington Irving's novel *Alhambra*[.]"[69] In later life, he did not go anywhere without carrying books with him. For example, he could not dispense with books by Karl Marx, Charles Darwin, and Herbert Spencer when he adventured to the Klondike, where a life-threatening environment prevented adventurers from carrying anything not absolutely needed for survival.

His love of reading and his dramatic experiences led him to writing. In 1893 he returned from a long trip as a seaman on the *Sophia Sutherland*. In the same year, at the age of seventeen, for the first time, he successfully published his story "Typhoon Off the Coast of Japan" in *San Francisco Morning Call*, which had announced a writing competition and awarded London the first prize. The second and third prizes were given

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68 London, *Jack London and His Times: An Unconventional Biography*. p. 23.
69 Kershaw, *Jack London: A Life*. pp. 15-6.

to college students. It was a small but important proof that he possessed literary talent. According to him, “This gave [him] hope for achieving something ultimately.”[70]

In addition to the publication, London got money—$25. He earned the money by simply writing a story. Compared to the manual labor of a typical mill worker, who earned less than $1.25 a day through back-breaking effort, writing proved to be a far more lucrative business. According to Alex Kershaw, it did not take London even a day to finish the story. “As soon as Jack put pen to paper, word after word flowed from his store of mental imagery, tumbling onto the page faster than he could scribble them. By dawn he had finished four thousand words.”[71] Even though he did not fully realize that writing could be an exit from chronic poverty, and thus he searched for other options—including Klondike—to get out of it, the experience remained in his mind. When, at last, all other options—including selling his physical labor—turned out to be useless, he—and his mother—began to think seriously about taking writing as his primary job.

At the time when Jack London was struggling to survive and at last decided to devote himself to writing, the publishing industry in the U.S. was experiencing a great change—the expansion of a mass literary market. If the bad labor market was a push factor that drove him to the writing trade, the expanding printing market, which needed “intellectual laborers,” provided a pull factor.

In *The Labor of Word: Literary Profession in the Progressive Era* (1985), Alfred P. Wilson investigates the contributions that emerging writers with previous

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[70] London, "Letter to Houghton Mifflin (January 31, 1900)." p. 14.
[71] Kershaw, *Jack London: A Life*. p. 29.

experience in journalism and the mass-market publishing industry made to the emergence of Naturalism in America. The examination provides a wonderful overview of the relationship between the expansion of the literary market and the rise of "professional" writers—i.e., those making a living solely by writing—in the Progressive era. According to Wilson, the newly expanding publishing market provided writers an opportunity to begin a new type of literature. With the development of new publishing technologies, costs dropped drastically. Now newspapers, magazines, and books could reach almost all Americans in almost all areas. With the expansion of the market, writers were given greater financial support by the market itself, though the number of writers who earned enough to make a living remained small. Even so, they could become professional writers.

Until the nineteenth century, most writers depended financially on individual sponsors or private wealth. Therefore, literature remained a high-brow activity. And writers remained "amateurs" in the sense that they wrote because they "loved" to write, not to make a living from it. At the turn of the twentieth century, however, someone with literary talent enjoyed a much greater opportunity to earn enough money to support oneself from writing itself. The majority that succeeded first became writers through apprenticing at newspapers printing yellow journalism, which provided young writers with financial means to live and with good training in writing to the appetite of the public.

As a young man with a great zeal for reading and a latent but promising talent as a writer, London made up his mind to try the last possible way out from the

financial crisis he was in. Or rather, as Wilson expressed it, he was "drawn to a conception of writing as a self-directed, individual craft training as an alternative to the [*sic*] factory existence; he envisioned his own hours, his own pace—in sum, his own terms."[72] In fact, according to Joan London, he had decided to become a writer after he had his first piece published in *San Francisco Morning Call*. At that time, however, he gave up the idea "when a few weeks later it failed to work."[73] But now, the situation was different. It was a matter of life and death. His ability as a writer was the only capital that he had except his body labor. He abhorred depending on the strength of his physique because he realized it would not prevent poverty. He also had trouble finding work. He was staking his life on the business—production and sales—of writing.

When London began writing in 1898, his work was precisely the same as Wilson's book title—a "labor of words." Strangely, Charmian London does not mention the efforts he made in writing then, but almost all the London biographers describe his impressive labor of writing:

> But still he kept up his Spartan regime. Every morning the alarm clock would wake him at five o'clock sharp; all day he would sit and type away, lifting his stooped shoulders from the writing-desk only to find out more about the world he wanted to fictionalise.[74]

As many biographers of Jack London do, Alex Kershaw interprets London's heroic dedication to writing as an influence both of Nietzsche's concept of the superman—which is a doubtful application of the concept—and of London's writer model, Rudyard Kipling. As most biographers attest, London's dedication to writing was heroic. When he

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72 Wilson, *The Labor of Words: Literary Professionalism in the Progressive Era.* p. 97.
73 London, *Jack London and His Times: An Unconventional Biography*. p. 66.
74 Kershaw, *Jack London: A Life*. p. 80.

first plunged into the writing game, he did not know its rules. What he had was energy, time, faith in his talent, and knowledge he acquired both from books he read and from his various experiences.

Jack London's "heroic" work effort, however, was not rare among manual laborers at that time, and in that sense, it was not truly heroic. They had to suffer similar or worse working conditions—in terms not only of environment and treatment, but also of work hours and intensity—as London's. At the turn of the twentieth century, most lower class laborers had to work "heroically" simply to survive. Americans in that era experienced the grim effects of advancement of technology, industrialization, immigration, and urbanization. Workers were treated as interchangeable parts of the large machine of business organizations. Employers' main concern was how to exploit them for the maximum possible profit. The grim effects did not discriminate among working groups. Even children and female workers who recently joined the manual laborer groups and who were traditionally regarded as those who deserve better treatment suffered from the unbearable workload that required "heroic" efforts.

For example, female workers were among the victims who felt the grimness most seriously. As the industry grew rapidly, women, who traditionally belonged to the domestic sphere, began to participate in economic activity. Simple descriptions of the working conditions of female workers, according to Dorothy and Carl J. Schneider, "at first horrify and eventually numb the reader by their sheer inhumanity and general

hellishness."[75] They were not treated as human beings. For example, in sweatshops where most workers were women at the turn of the twentieth century, they were not allowed to talk or sing while working. In many sweatshops, they were locked in a place with bad ventilation which caused the space to fill with dust and vapors.[76]

Still worse were their working hours and wages. According to an article in *The Independent* published in 1902, sweatshop girls had to work from seven in the morning to six in the evening, but twelve or more work hours were hardly rare.[77] Although they did find time for leisure activities such as going to Coney Island or dance halls, the overall picture of the lives of working women—and men, too—were as grim as that depicted in the first part of Theodore Dreiser's *Sister Carrie*. Long work hours did not earn them enough pay for their living. According to research by the United States Bureau of Labor in 1888, the average female worker in large cities earned $4.84 per week.[78] Their condition did not improve much in later years. In 1894, about half of them earned less than $5 a week—or seven or eight cents an hour.[79]

Generally, male workers earned three or four times more than female workers for the same work, and some of them supervised female workers. Even though they enjoyed greater benefits than women, male workers suffered the same harsh working

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[75] Dorothy Schneider and Carl J. Schneider, *American Women in the Progressive Era, 1900-1920* (New York: Facts on File, 1993). p. 57.
[76] Linda K. Kerber and Jane De Hart Mathews, eds., *Women's America: Refocusing the Past* (New York: Oxford University Press,1982). pp. 223-24. And also see Helen Campbell, *Women Wage-Earners* (New York: Arno Press, 1972). p. 217.
[77] Sadie Frowne, "The Story of a Sweatshop Girl," *The Independent* LIV, no. 2808 (Sept 25, 1902). p. 2281.
[78] Helen Campbell, "Clubs and Working Women," *Public Opinion* XII, no. 9 (December 5, 1891). p. 200.
[79] E. Levasseur, "The American Workwoman," *Public Opinion* XXII, no. 24 (June 17, 1897). pp. 748-49.

conditions: long work hours and back-breaking tasks. Most male laborers had jobs requiring intensive labor that often hurt them physically. That was the reality of being a manual laborer at that time. Compared to the laborers including women and children in his time, London's "labor" of writing was decent in many aspects.

Still, Jack London was familiar with the bitter life of the lower class because he himself worked as a laborer in canneries, laundries, and other plants. He knew the intensity of hard labor. He knew what "working" meant to average workers. When he was unable to find a job and was cornered to do anything to earn a living for himself and his dependents, he decided to write as manual workers labored. Viewed from this perspective, his "superman" or heroic work ethic derived from an application of manual work reality to the labor of writing as well as—as many scholars insist—from his personal philosophy influenced by Friedrich Nietzsche, Charles Darwin, and Herbert Spencer. In a letter to his friend Cloudseley Johns—a literary aspirant who "was the first person who ever wrote to [London] about [his] work"[80]—on September 20, 1899, two months and ten days before he began to write *The Call of the Wild*, he observed, "Ah, therein you differ from me—it's money I want, or rather, the things money will buy; and I could never possibly have too much."[81] In 1900, in a letter to a publisher he stated:

> As to literary work: My first magazine article (I had done no newspaper work), was published in January, 1899; it is now the fifth story in the *Son of the Wolf*. Since then I have done work for *The Overland Monthly, The Atlantic, The Wave, The Arena, The Youth's Companion, The Review of Reviews*, etc., etc., besides a host of lesser publications, and to say nothing of newspaper and syndicate work. Hackwork all, or nearly so, from a comic joke or triolet to pseudoscientific disquisitions upon things

[80] London, *The Book of Jack London*. p. 277.
[81] Labor, Leitz, and Shepard, eds., *The Letters of Jack London*. p. 112.

> about which I knew nothing. *Hackwork for dollars, that's all, setting aside practically all ambitious efforts to some future period of less financial stringence.* Thus, my literary life is just thirteen months old today.[82] (Emphasis is mine.)

In these statements, he clearly revealed that the act of writing for him was mainly a way to earn money which differed little from the act of physical laboring. Of course, once he earned fame as writer, writing did not remain only a means of earning money. Rather, he enjoyed "the freedom to go where he wanted and to write about whatever came to mind or turned up."[83] However, at least at the early stage of his career as writer, that freedom did not appeal to him at all. In short, he wanted to or had to become a true laborer earning a living from back-breaking labor.

Once he began to write, he became a highly productive worker. "Work! Work! And so he established a routine, which was to last a lifetime, of writing a thousand words a day. If he fell behind his daily quota, he compensated the following morning."[84] He disciplined himself harshly. He established his own strict regulations about working hours and a daily working assignment. He got up at four or five in the morning, and he rarely got away from the desk until he produced his daily quota of words, which was usually one thousand. In the early stage of writing, he sometimes wrote three thousand words a day, and, in order to produce them, he had to work more than fifteen hours a day. When he failed to produce the daily quota for any reason, he made it up the next day.

Considering his writing talent, and that his youthful experiences were unusually abundant, one can easily imagine that London simply spun stories from his

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82 London, "Letter to Houghton Mifflin (January 31, 1900)." pp. 13-4.
83 Lundquist, *Jack London: Adventures, Ideas, and Fiction.* p. 161.
84 Kershaw, *Jack London: A Life*. p. 80.

own experiences. But the production process was not as easy as it might seem. London expressed the difficulties that he had in creating fictions through Martin Eden, his fictional alter ego:

> [Martin Eden to himself] "You fool!" he cried at his image in the looking-glass. "You wanted to write, and you tried to write, and you had nothing in you to write about. What did you have in you?—some childish notions, a few half-baked sentiments, a lot of undigested beauty, a great black mass of ignorance, a heart filled to bursting with love, and an ambition as big as your love and as futile as your ignorance. And you wanted to write! Why, you're just on the edge of beginning to get something in you to write about. You wanted to create beauty, but how could you when you knew nothing about the nature of beauty? You wanted to write about life when you knew nothing of the essential characteristics of life. You wanted to write about the world and the scheme of existence when the world was a Chinese puzzle to you and all that you could have written would have been about what you did not know of the scheme of existence. But cheer up, Martin, my boy. You'll write yet. You know a little, a very little, and you're on the right road now to know more. Some day, if you're lucky, you may come pretty close to knowing all that may be known. Then you will write."[85]

For Jack London, however, it was not the raw materials of experience and knowledge of life that he lacked. He had plenty of that. One of the things he did not initially have was the ability to transform his experiences into readable stories. In other words, he had raw materials, motivation, and energy, but he lacked the skills required to be a working writer. He read a lot, and he experienced a lot, but, unlike many other contemporary writers such as Frank Norris (who was educated at Harvard), Stephen Crane (who worked as a journalist in New York City), and Upton Sinclair (who was educated at the City College of New York and studied law at Columbia University), he had never been trained in writing. Even with his natural competence, he must have faced

[85] Jack London, *Martin Eden* (New York: The Review of Reviews Company, 1908). p. 110.

difficulties transforming his abundant raw materials into a good product that would sell in the marketplace.

Another thing London did not have, even more critical to his eventual success, was knowledge of the writing business. In his time, Eastern cities, particularly New York, dominated the publishing business. London had no acquaintances there who could teach him the game of publishing. Even in San Francisco, he knew only a handful of socialist intellectuals, all of whom were far from being successful writers. When he began writing, he did not even know enough to realize he was ignorant of publishing. In a sense, he was naïve. He anticipated that once he produced products, they would automatically sell. But that was not the case.

After the uneasy process of producing stories, he sent them to many newspapers and magazines. At first, he wanted to sell his experiences in the Klondike. Not long after he returned from the Yukon, he wrote a 4,000-word article and sent a letter about his writing to the editor of the *San Francisco Bulletin*. The response was frustrating: "Interest in Alaska has subsided in an amazing degree. Then again so much has been written that I do not think it would pay us to buy your story."[86] The letter from the editor was an ill omen for London. After that, whenever he mailed his writings, most of which were fictions, they were rejected. London later described his disheartening experience in *Martin Eden*:

> It was the rejection slips that completed the horrible machine-likeness of the process. These slips were printed in stereotyped forms and he had received hundreds of them—as many as a dozen or more on each of his earlier manuscripts. If he had received one

[86] Kershaw, *Jack London: A Life*. pp. 75-6.

> line, one personal line, along with one rejection of all his rejections, he would have been cheered. But not one editor had given that proof of existence. And he could conclude only that there were no warm human men at the other end, only mere cogs, well oiled and running beautifully in the machine.[87]

London's reaction to the difficult situation might seem rather hyperbolic or hysterical. For example, the image of indifferent, heartless publishers might be unrealistic, at least, to one of London's contemporaries. Novelist and critic William Dean Howells once convinced young aspiring writers whose manuscripts were rejected by publishers that "Few editors are such fools and knaves as to let their personal feeling disable their judgment; and the young writer who gets his manuscript back may be sure that it is not because the editor dislikes him, for some reason or no reason. Above all, he can trust me that his contribution has not been passed unread, or has failed of the examination it merits. Editors are not men of infallible judgment, but they do use their judgment, and it is usually good."[88] However, in 1902 when he republished this article as the first chapter of a book titled *Literature and Life: Studies*, he removed the whole paragraph to which this quoted part belongs. There is no explanation as to why it was removed. Possibly, he might have found that his defense of publishers was not valid because he got to know that they did send rejection letters without even reading submissions. Or he might have judged that it is too clear to mention it there. Or he might have had other reasons for the removal. Because he does not explain, it is impossible to know why this part was left out nine years after its original publication. What is certain is that without clear negation of his previous writing, the simple removal of the section

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87 London, *Martin Eden*. p. 118.

88 Howells, "The Man of Letters as a Man of Business." p. 433.

should not lead to the assumption that Howells no longer agreed with the sentiment. In any case, at least according to the 1893 version of "The Man of Letters as a Man of Business," London's description is not true from the standpoint of publishers at that time. Rather, considering that London intentionally adopted machine imagery, he might have wanted to emphasize the cruelty of the inhuman publishing business with which he was dealing. The image reminds readers of Charlie Chaplin's *Modern Times* (1936), particularly the scene in which the protagonist is squeezed into the cogs of gear wheels as a part of huge machine. In this sense, London, a devoted socialist, was describing himself as a sacrifice to the modern industrialized business system to which he had to accommodate himself eventually.

London scholar James Lundquist, however, does not accept these gloomy descriptions at face value. To him, London was being hyperbolic because he became successful in a relatively short time. In fact, within a year, as Lundquist points out, London succeeded in publishing stories in the *Overland Monthly*—San Francisco's most prominent magazine—and *The Black Cat*. For a writer who had just begun his career, these achievements were surprising. In Lundquist's terms, "London could not have found a better market."[89]

As Lundquist insists, the market might have been favorable for the young beginner, but the frustration that London experienced, evidenced by the heartless rejection letter, was not exaggerated. Through writing, he was definitely pursuing both fame and money, but the latter was far more important to him at the time. On November

[89] Mabie. pp. 39-40.

21, 1899, he wrote to Cloudseley Johns, "If cash comes with fame, come fame; if cash comes without fame, come cash."[90] The *Overland Monthly* that published his first story and later contracted more stories did not pay much—seven dollars and fifty cents each.[91] Even though the payment was not particularly low according to the market standard, if one consider that Jack London was in desperate need of money to survive, and that writing was an act of laboring to earn a living for himself and his family, the income was far from satisfying.

It was frustrating. In fact, the imaginary machine that automatically produced rejection letters almost killed Jack London. While he was receiving them, he once told Frank Atherton, his old school friend, that he had thought about committing suicide. "I could see nothing to live for. All I could see was failure. If I failed to succeed in writing, there would be nothing else for me to do. I recalled all the various jobs I had worked at in the past, way back to my paper route. And the only bright spot in all my past experience was the open sea. But how could I go to sea again when my mother and Johnny Miller [the son of Ida London, Jack's step-sister] were depending on me?"[92]

The frustration, however, did not subdue his literary ambition, or in more accurate terms, his desire to thrive as professional literary worker. Rather, the frustration drove him to seek desperately the possible ways to be successful. He might not be—as he

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[90] Labor, Leitz, and Shepard, eds., *The Letters of Jack London*. p. 129.
[91] According to MeasuringWorth.com, $7.50 in 1899 is equivalent "purchasing power" of $200.00 in 2009.
[92] Kershaw, *Jack London: A Life*. p.80.

said in a magazine article—a "tyro, who possesses potentiality and a lion's heart,"[93] but he was out of options. One of the methods he adopted to escape the abyss of poverty was a rigorous work schedule—at least a thousand words a day—which he maintained until near the end of his life. Later, in 1903, when he offered tips to aspiring beginners about how they could be successful, he emphasized: "And work. Spell it in capital letters, WORK. WORK all the time. Find out about this earth, this universe; this force and matter, and the spirit that glimmers up through force and matter from the magnet to Godhead. And by all this I mean WORK for a philosophy of life. It does not hurt how wrong your philosophy of life may be, so long as you have one and have it well."[94]

However, hard work was not all. A series of rejections from publishers led him to realization that he lacked professional mentors and connections:

> I have had no literary help or advice of any kind—just been sort of hammering around in the dark till I knocked holes through here and there and caught glimpses of daylight. Common knowledge of magazine methods, etc., came to me as revelation. Not a soul to say here you are and there you mistake. [*sic*]
> Of course, during my revolutionary period I perpetrated my opinions upon the public through the medium of the local papers, gratis. But that was years ago when I went to high school and was more notorious than esteemed.[95]

He vigorously analyzed numerous articles already published in various literary magazines and devoured the know-hows from the articles that instructed readers how to get their writings published successfully. Again, he emphasized to beginners the importance of such analysis: "Study tricks of the writers who have arrived. They have

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[93] Jack London, "The Question of a Name (*the Writer*, December, 1900)," in *No Mentor but Myself: A Collection of Articles, Essays, Reviews, and Letters on Writing and Writers*, ed. Dale L. Walker (Port Washington, NY: Kennikat Press, 1979). p. 20.

[94] Jack London, "Getting into Print (*the Editor*, March, 1903)," in *No Mentor but Myself: A Collection of Articles, Essays, Reviews, and Letters on Writing and Writers*, ed. Dale L. Walker (Port Washington, NY: Kennikat Press, 1979). p. 57.

[95] London, "Letter to Houghton Mifflin (January 31, 1900)." p. 14.

mastered the tools with which you are cutting your fingers. They are doing things, and their work bears the internal evidence of how it is done. Don't wait for some good Samaritan to tell you, but dig it out for yourself."[96] Considering that book publishers and magazine editors were keen to the demands of the publishing market, his argument was less for writing artistically better works than producing literary items that would be more "publishable," or in other words, more "marketable" as the title of his short article—"Getting into Print"—clearly tells. To him, in a narrow sense, the analysis was—in modern business term—"benchmarking" other literary producers. Or, in a broader sense, to be successful, London diligently investigated the market, the consumers, and the producers. He also realized that literary workers, regardless of their work ethic, do not always become profitable. To survive, he had to approach the market strategically. In other words, he had to become a businessman (or an entrepreneur) in the literary world. In short, he was led to become a self-employed literary businessman, and as such he conducted market analysis, production planning, and sales. He had to become a part of the business game in the publishing industries.

3. SELF-EMPLOYED LITERARY BUSINESSMAN: WRITER, LABORER, AND ENTREPRENEUR

Almost five years before Jack London struggled to earn a living by writing and ten years before he published *The Call of the Wild*, William Dean Howells published

[96] London, "Getting into Print (*the Editor*, March, 1903)." p. 57.

an article (mentioned above) on an interesting, timely topic in the October 1983 edition of *Scribner's Magazine*.[97] The title itself effectively reveals the contents: "The Man of Letters as a Man of Business." In this writing, he asks himself and readers a question: Can literary people be businessmen? His career not only as a critic and novelist, but also as an editor of the *Atlantic Monthly*, qualified him to answer this question. His answer to the self-imposed question is unequivocal: No! He believes that writers are not businessmen, nor should they be. At the beginning of the article, he proclaims rather succinctly, "I do not think any man ought to live by an art. A man's art should be his privilege, when he has proven his fitness to exercise it, and has otherwise earned his daily bread; and its results should be free to all." (429)

Howells's objection to literary professionalism does not mean that there should not be any kind of sales of writings. Writers can sell their writings, but it must not be a full-scale business. The motivations of writing may vary among them. Some may write to sell their literary products while others may write for the pleasure of gaining fame. Another group of writers may write to pour out what they feel—very private emotions such as sadness, despair, joy, or love. As the publishing industry expanded in the last decades of the nineteenth century, far more writings—whatever their motivations were—were priced and sold. This capitalization of writings often included some cases unacceptable just one or two generations earlier. Howells introduces an example of such cases. A man, in great grief of losing a child or his wife, pours out his deeply personal

[97] Howells, "The Man of Letters as a Man of Business." pp. 429-45. In this section, all the page numbers of the direct quotes are from this article.

emotions into a poem which will appeal to many readers and draw “tears of sacred sympathy” from them. Recognizing its market value, an editor offers a good price for it, and the man accepts it. In essence, this transaction commodified the writer’s most private and innermost emotions for the market. Howells says, “at the end of the ends, [*sic*] the unsophisticated witness finds the transaction ridiculous, finds it repulsive, finds it shabby.” (430) Even though he carefully admits that such evaluation is that of the “unsophisticated” witness, the whole argument in the article shows that he does not totally oppose such evaluation. He seems, as mentioned before, to approve such transaction only if it occurs from time to time and if the income remains a minor portion of an author’s whole income.

The reality, however, ran counter to Howells’ wishes. The more the publishing industry grew, the more people were drawn to professional writing. Many of them were without any other means to make their living except the money they got from sales of their writings. They wrote to sell. Seemingly, a group of writers that can be counted as businessmen came into being. In spite of his strong opposition to the concept of the writer-businessman, Howells tries to see literary writers from the perspective of business.

Howells admits that full-time writers do belong to the category of businessman in the sense that they produce products and sell them to customers, in this case, publishers. In fact, he clearly sees, in the late nineteenth century—and ever since then—“business is the only human solidarity; we are all bound together with that chain.” (430) In such circumstances, writers cannot stand apart from the trend. Particularly, if a

writer has no other means to make enough money for a living, selling literary works is inevitable. Turn-of-the-century writers had to exist in the market economy system, but the picture of the literary business world that writers had to be in—at least the one Howells describes in this article—is rather grim and anomalous.

One of the things that Howells complains of is the market's pricing system. The standard pricing was by the number of words—mostly by one thousand words. The price ranged from $4 to $5 up to $100—in extremely rare cases, $150—per one thousand words. The price was decided by editors according to the popularity of the writer and the "quality"—or projected market value—of the writing, which was extremely difficult to determine. Selling a literary work by the number of words was exactly like pricing meat sold by the pound. As Howells points out poignantly, it was like pricing a picture at a square inch or a sculpture by the pound. According to him, it was "a truly odious method of computing literary value, and one well calculated to make the author feel keenly the hatefulness of selling his art at all." (434) To a literary critic at least, the pricing system was unbearably odd.

However, the pricing system, weird as it was, indicates that the market was large enough to have significant number of suppliers as well as consumers. After the Civil War, in fact, new publishing technologies made available large quantities of books far more quickly. This, combined with the rapid growth of large cities, the burgeoning national population, and transportation improvements—particularly, the railroad system that eventually played a critical role in integrating independent local markets into a national one—contributed to the formation of a writer's market. In addition, funds for

advertisements skyrocketed as big corporations began to market themselves more than ever before—and the publishing machines were fueled by advertisements. Lastly, international copyright laws—particularly that of 1891 (namely, Chace Act)—became increasingly more powerful and restrictive, a focus on intellectual property that increased the demand for creative authors.[98]

The market created by the expansion of the publishing industry was similar to Apple's App store in the first decades of the twenty-first century, opening a door for those who can "write" computer programming languages. If a programmer has an idea they believe will appeal to people, they can introduce new apps in the market where innumerable iPhone and iPod Touch users are searching for something useful. The process has been simplified and the market does not require qualification as high as before to make and sell software. Thus, many programmers who once were apprehensive of the market's financial security realized that they could do business in this new market. Similarly, in late nineteenth century, many who had literary talent saw the business potential in the newly emerging literary market, which was in great need of written materials to fill the spaces of magazines and newspapers.

In this rapidly expanding market, an unprecedented number of people began to sell their writings, dreaming of being successful in literary business, sometimes with false hope, as Jack London once had it, that their works would automatically sell in the

[98] James L. W. West, III, "The Chace Act and Anglo-American Literary Relations," *Studies in Bibliography* 45(1992). pp. 303-04.

market.[99] Some of them, as Howells admits, were successful. "Several men of letters among us," wrote Howells, earned as much as "a hundred dollars a thousand words for all they write." (430) Mark Twain, Howells's close friend, was one of them. However, as Howells emphasizes, they were extremely few. It was mainly because, according to Howells, the number of writers and the products they produce outnumbered by far that of the media in which they could be sold.[100] In fact, editors were inundated with the new writings pouring into them from all over the country. The opportunity to publish was very slim—slimmer even than before. Most manuscripts went back to their producers. Neophytes like Jack London in 1898 were frustrated, since they were the most likely to receive disheartening rejection letters from editors.

However, to Howells, the number factor was not the only reason that writers were not making enough money to get, in his term, their own carriages. At the beginning of the article, he confesses his belief that "Business is the opprobrium of Literature." (429) Opprobrium in a few senses, but what he is emphasizing in this article is that writers as businessmen are an extreme dishonor to literature. He seems to have believed that if writers write mainly to meet the demand of the market, then deterioration is an inevitable result. He wrote about a successful book in the market in a sarcastic tone:

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[99] This is the exactly the same mindset of the production-driven industries of the late-nineteenth century. The managers at that time believed that the constraint in making money was always in production, which means that the reason that they cannot make money was that they were producing less. They had a firm belief that the more and faster they produced, the more they would make profit. That is why the owners and managers exploited the labor and time of their workers.

[100] Howells explains this in very simple terms. Rather tersely, he writes, "this is simply because the authors are so many, and the publishers are so few." (437) Howells, however, removed this part in 1902 when he republished this article as the first chapter of a book titled *Literature and Life: Studies*.

> How slight a hope the book is I have tried to hint already, but if a book is vulgar enough in sentiment, and crude enough in taste, and flashy enough in incident, or, better or worse still, if it is a bit hot in the mouth, and promises impropriety if not indecency, there is a very fair chance of its success; I do not mean success with a self-respecting publisher, but with the public, which does not personally put its name to it, and is not openly smirched by it. (434)

In such a "business" environment, a writer—if they write literary works, not informative ones—cannot be a businessman. Concluding the article, he reiterates his argument. "After all, and in spite of my vaunting title, is the man of letters ever a business man? I suppose that, strictly speaking, he never is, except in those rare instances where, through need or choice, he is the publisher as well as the author of his books." (444-45) Rather, a writer is, to Howells, "merely a workingman, and is under the rule that governs the workingman's life" (445) because, like the workers, they cannot earn money if they do not labor.

The workers, however, whom Howells describes as writers near the end of this article are, in fact, artisans, those who create products with unique and special skills. They do sell their products, but their focus is not on selling them but on making products that satisfy, most of all, their creator. They are like a potter who breaks numerous works until he or she completes a truly satisfying one. Similarly, writing must, Howells insists, be satisfactory to the writer first: "The best that you can do is to write the book that it gives you the most pleasure to write…… That, and that alone, is good business for a man of letters." (438)

Persuasive as his argument is in its logic, Howells's conclusion is the inevitable derivation from his concept of literary writer as artisan which was, by the end of the nineteenth century, outdated. In fact, it is not clear where his ideal model of literary

author came from. Christopher P. Wilson asserts in his book *Labor of Words: Literary Professionalism in the Progressive Era* (1985) that until Romanticism, writers depended financially on sponsors or private wealth. Therefore, literature remained a high-brow activity. He insists that at the turn of the twentieth century, those with literary talent could earn money and support themselves. If Wilson is correct, Howells's ideal model seems to be referring to writers of a different period.

However, many prominent literary figures of the previous era do not fit into this model. For example, even in the early and mid-nineteenth century, there were quite a few authors who can be categorized as professional writers. For example, as early as 1820, James Fenimore Cooper earned $6,500 a year (equivalent to $123,000 in 2008 in purchasing power), which remained the same for the decade. In only one year of 1829, Washington Irving earned $23,500 ($561,000 in 2008)[101] from writing. Cooper and Irving were, according to John Tebbel, the first professional writers in America. And they were followed by many writers such as Harriet Beecher Stowe, Henry Wadsworth Longfellow—"businessman the poet," as Tebbel named him—and Nathaniel Hawthorne to name a few.[102] In 1870, Fanny Fern boasted to literary aspirants of her success as a professional writer saying, "I love the little cosey [*sic*] house I live in, as I never else could do, because I earned the money to buy it myself; and I thank God that, if I lost it to-day, and coupons and banks also gave out, that I am hale and strong enough, and have the

[101] MeasuringWorth.com.

[102] John Tebbel, *A History of Book Publishing in the United States*, vol. I: The Creation of an Industry, 1630-1865 (New York & London: R. R. Bowker, 1972). pp. 210-12.

will and the courage, even at this late day, to begin anew."[103] In 1885, Howells himself received $10,000 plus 12.5% royalty on book sale from Harper only ($231,000 in 2008).[104] He may not have intended to write for sale, but he was doing successful business in the literary market.

Of course, there were cases like Edgar Allen Poe and Herman Melville who, in spite of their exceptional literary talents, did not enjoy financial success. In addition, there were many writers, as Fanny Fern wrote in 1870, who did not expect to make a fortune from their literary works but were willing to pay for the publication of their writings.[105] However, the former cases were simply "unfortunate." They never voluntarily avoided doing business with their works. These less fortunate cases have always existed, though the ratio of them was higher in the early- and mid-nineteenth century than at the turn of the twentieth century. They exist even today. Therefore, their existence does not stand as proof that William Howells's model was ideal in those years. It is true that the readers, particularly those who read literature, in the early- and mid-nineteenth century, were very limited in both class and gender. It is also true that more writers were dependent on wealthy sponsors than in later times. But still, well before Howells wrote this article, writing was a serious business, and as such, many of the writers—though some of them, particularly Hawthorne, were not comfortable with the idea of making money from their literary works—in those times were, in fact, literary businessmen.

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[103] Fanny Fern, "Literary Aspirants," in *Ginger-Snaps* (New York: Carleton, Publisher, 1870). pp. 30-1.
[104] John Tebbel, *A History of Book Publishing in the United States*, vol. II: The Expansion of an Industry, 1865-1919 (New York & London: R. R. Bowker, 1972). p.14.
[105] Fern, "Literary Aspirants." p. 28.

Jack London, like many who came before him, was a literary laborer—at least at the time when he began his writing career, and he wanted to identify himself with the working class even after he became a great success as writer. The desperate financial crisis which he had to undergo because he was unable to find a job—including manual work—was the most powerful factor driving him toward writing. Out of his desperation, he set up a rigorous work schedule according to which he worked as many hours as most laborers did in his time. These work rules persisted to the end of his life. In this sense, he did not only portray himself as laborer, but also lived as a laborer.

Laborer though he was, he was also a literary businessman. The fact that he was a businessman, however, did not mean that he produced literary works purely for profit or that he was a hack writer. When he wrote, he was an artist. As one Jack London scholar argues, even when London wrote in full speed to meet a deadlines, he was "a surprisingly careful writer who sought to 'pour out in the printed speech the joy of his heart.'"[106] One thousand words a day—remarkable speed as it was to other people—was the maximum possible amount of work a day to keep the work within the boundary of his desired quality. He once wrote, "Let [a writer] do a thousand words a day; but, they must be good words, the very best he has in him. If he writes more, the chances are large that they will deteriorate to second-best and to third-best. A thousand a day is splendid speed—so long as the writer is satisfied with each thousand as he rolls it out."[107] In

[106] Lundquist, *Jack London: Adventures, Ideas, and Fiction*.pp. 161-62.
[107] London, "The Question of a Name (*the Writer*, December, 1900)." p. 20.

another article on writing, London emphasized the importance of sincerity in work ethic as writer:

> Don't dash off a six-thousand-word story before breakfast. Don't write too much. Concentrate your sweat on one story, rather than dissipate it over a dozen. Don't loaf and invite inspiration; light out after it with a club, and if you don't get it you will nonetheless get something that looks remarkably like it. Set yourself a "stint," and see that you do that "stint" each day; you will have more words to your credit at the end of the year.
> ……
> The three great things are: GOOD HEALTH; WORK' and a PHILOSOPHY OF LIFE. I may add, nay, must add, a fourth--SINCERITY. Without this, the other three are without avail; and with it you may cleave to greatness and sit among the giants.[108]

When he was asked why, with all the knowledge and experience of sea, he did not write sea stories, he answered, "I have been away from it so long that I have lost touch. I must first get back and saturate myself with its atmosphere. Then perhaps I may do some thing good."[109] He could have written sea novels out of his head, but he wanted to write it from life. He was a sincere writer. The numerous novels and short fictions were not always of the highest quality, but still he never just wrote any of them away. At least, while writing, he weighed more the artistry than the commercial gains. He was always sincere. To London, writing was much more than simple production of products that would sell in the market. It was as if, as Andrew Sinclair once wrote, "He wrote continuously for himself and for his causes, for the market and for his spirit."[110]

As serious as he was when he wrote, he was still a businessman, and he never pretended to be otherwise or thought poorly of the confluence of the literary and

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[108] London, "Getting into Print (*the Editor*, March, 1903)." p. 57.
[109] Labor, Leitz, and Shepard, eds., *The Letters of Jack London*. pp.114-15.
[110] Dale L. Walker, ed. *No Mentor but Myself: A Collection of Articles, Essays, Reviews, and Letters on Writing and Writers*, 1st ed. (Port Washington, NY: Kennitat Press,1979).

business worlds. Whenever opportunities were given, he made his feelings clear. For example, in an article published in *The Cosmopolitan* in March 1906, London reflected on his early literary struggles. He called himself "a brain merchant" twice.[111] Still, some London scholars strongly disagree with this public image of London as a commercial or hack writer. However, no one can deny that earning money was one of the major driving forces behind his entire literary career. As mentioned above, London did say that he did not like making money; still, the fact that money motivated his writing remains. In a letter to his friend Cloudesley Johns in March 1900, Jack London responded cynically to a poem titled *Write On* by Ruth Raymond.[112] He denied the conclusion of the poem that an author should continue to write even "Though wealth is still denied" because literature's true worth lies in being true to one's self and its "living word" which will live forever. London's position was clear: While he asserts that he hates "the task of getting money," "Why certes, if they wish to buy me, body and soul, they are welcome—if they

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[111] London, "What Life Means to Me." p. 528.

[112] Ruth Raymond, "Write On," *The Editor: A Journal of Information for Literary Workers* XI, no. 8 (March, 1900). p. 71. London addressed to the first stanza of it:

> Oh do not write for gold alone,
> And do not write for fame;
> To self be true though still unknown
> To all the world your name.
> Write on, the message is Divine
> Since from your soul it springs,
> While angels read each glowing line,
> And guard you with their wings.
>
> Write on, 'til wrong shall flee away
> 'Til peace and joy abide;
> Let not a fear your purpose stay,
> Though wealth is still denied;
> Write on, it is the Master's will,
> To greater heights attain;
> The living word shall burn and thrill
> And prove eternal gain.

pay the price. I am writing for money; if I can procure fame, that means more money. More money means more life to me."[113] As quoted before, in a letter to the same person a few months earlier, he expressed the same philosophy: "If cash comes with fame, come fame; if cash comes without fame, come cash."[114] Even though we have to be careful, as many critics warn, not to draw a hasty conclusion that he wrote solely for money, or that the eagerness for money simply came from "the habit of money spending"[115] not from the desire to accumulate greater capital, it cannot be easily denied that he meant business when he tried to sell his literary commodities.

However, London also was a businessman in another sense: he was actively involved—and many times, led—the whole process of the business of production and sales of his literary works. For example, he devised an idea of making a book from letters between two fictional men who had a long discussion about love. He proposed the idea to a publisher he knew well and, along with another author he selected, he made a book: *The Kempton-Wace Letters* (1903). In addition, he was always an active salesman of his own manuscripts. Of course, his business was not retail and his customers were not the readers of his writings. His customers were editors and publishers. In a way, he was supplying business to the big retail customers of the publishing industry. He was in serious business with them.

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[113] Labor, Leitz, and Shepard, eds., *The Letters of Jack London*. p. 164.

[114] A letter to Cloudesley Johns on Nov. 21, 1899. See ibid. p. 129.

[115] Ibid. pp. 164-65· Here he wrote, "I shall always hate the task of getting money; every time I sit down to write it is with great disgust. I'd sooner be out in the open wandering around most any old place. So the habit of money-getting will never become one of my vices. But the habit of money spending, ah God! I shall always be its victem [*sic*]. I received the three hundred last Monday. I have now about four dollars in pocket, haven't moved, don't see how I can financially, owe a few debts yet, etc. Hows [*sic*] that for about three days?"

His business attitude becomes clearer when he deals with his manuscripts. In the writing stage, he was an artist, or an artisan at least, but once the writing was over, the writing became a product, or a good to sell.[116] In 1901, the claiming writers' right and rebuking the editors' "sin" of treating writers unfairly, London reveals his thought about the relationship between the two groups. As he rather bluntly states, the works of writers are their "commodities": "The manuscript is a commodity." They labor to produce those commodities and then they send them out to the market. Their editors or publishers, as customers, take a look at them and decide if they will buy them or not. This is a pure business relationship. London's complaint lies in the fact that writers are not treated in the same way as other businessmen—here he provides a specific example of shoe manufacturers—are treated.[117]

The most important aspect of London's business attitude for the purposes of this study was his market research. He was not the kind of writer who tried to impose his artistic vision or idealism on the artistically ignorant public. He was realistic in that sense. He did not write palatable, vulgar stories only to meet market demand. He was far from it. However, he was always keen to the demand of the market, and he tried his best to present his works accessibly to reach a wide swath of the reading public. James

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[116] However, even in the writing stage, his attitude toward his work was without business attitude. His letter shows that most cases, he expressed the progress in writing in the form of word count. A letter to his friend Cloudseley Johns in Oct. 3, 1899 show it clearly. "Am now doing a thousand words per day, six days per week. Las week I finished 1100 words ahead of the required amount. To-day (Tuesday), I am 172 ahead of my stint." (from ibid. p.117.) His wording here reminds readers of a manager who is checking the production progress of a manufacturing plant.

[117] Jack London, "Editorial Crimes (*Dilettante*, March, 1901)," in *No Mentor but Myself: Jack London on Writers and Writing*, ed. Dale L. Walker and Jeanne Campbell Reesman (Stanford, California: Stanford University Press, 1999). pp. 30-2.

Lundquist correctly argues that London's success as writer was mainly due to his "professional attitude," i.e., market-sensitive business attitude:

> Not only did he set himself to writing a quota of at least a thousand words a day, Sundays and holidays included (a practice he was to hold to the rest of his life), but he also studied his market like a broker. He dissected short stories in current magazines; he devised a system of vocabulary building; he looked into such handbooks as Charles R. Barrett's *Short Story Writing: A Practical Treatise on the Art of the Sort Story*, which appeared in 1898…[118]

Alfred P. Wilson also mentioned that "London did adopt most of the market's criteria for excellence: its rejection of literary inclinations, its emphasis on rigorous work, its preference for masculine prose."[119] London was keenly aware of the demands because he paid close attention to them. In so doing, he may have sensed—consciously or not—the industrial shift in full bloom in American society at the turn of the twentieth century. Americans, mostly white men, were watching—or in a sense, experiencing—the rise of big corporations. As a result, organizational life permeated into Americans' everyday life.

[118] Lundquist, *Jack London: Adventures, Ideas, and Fiction*.p. 41.
[119] Wilson, *The Labor of Words: Literary Professionalism in the Progressive Era.* pp. 95-6.

Chapter 3 *The Call of the Wild*: An Organizational Novel

It is not clear how Jack London happened to write a story in which organizations play such a central role. Most likely, two factors led him to write about a dog in Klondike, the only place that could be comparable to the harshness and misery of the London slum as far as his experience went: first, the fact that he wanted to write a story in which a dog is a hero exactly opposite to Diable in "Bâtard," and second, the highly probable scenario that after the trip to the London slum, he wanted to write a story in which a Nietzschian superman and a Spencerian "fitting" being was the hero whose spirit even the extremely severe environment could not break. However, though that is the most realistic and probable assumption, an organizational fiction is not an inevitable outcome of such factors. For example, "Bâtard" was the story of a dog in a situation not any less miserable than *The Call of the Wild* in the sense that Diable was always hated by his cruel owner. The geographical background of "Bâtard" was, as in *The Call of the Wild*, the Klondike, but it was not an organizational fiction. Therefore, the two factors can be necessary but not sufficient conditions for London to choose to write an organizational fiction.

However, based on what was argued in Chapter 1 and Chapter 2, we can speculate that some indirect factors (from wider contexts) have contributed to his making such a decision—consciously or, even more likely, subconsciously. For example, he, as both literary laborer and literary businessman, was involved in a changing society in which life in business organizations became general as they rapidly grew—both in

number and size—and became more complicated. From these experiences, when he thought of a superman who was also the fittest to survive in the most miserable of surroundings like the London's East End slum, it might have been very natural or realistic for him to describe a hero in an organizational setting who had strong motivation for achievement with which he would eventually become a great leader.

Yet, there is no evidence—so far, at least—that Jack London was aware of the theories of organization and Organizational Behavior. Thus, it is safe to assume that *The Call of the Wild* is not the outcome of direct application of those theories. Though he had around 15,000 books in his private library, and some of the books were about economics and American industry, he most likely was unaware of the theories that will be introduced in this chapter, particularly those of David McClelland and Robert J. House, because they were introduced after London's death. Rather, it was the product of London's genius to capture the zeitgeist of his time. His career as manual—and later, literary—laborer and literary businessman helped him to capture it. Partly with the elimination of financial burden—the burden that he had to create something that would sell in the market to support his family—thanks to the financial support of George P. Brett, and partly with little ambition to write a great work such as *The Kempton-Wace Letters* or *The People of the Abyss,* which he was preparing with the anticipation of great success, the genius that was able to capture the essence of his time could have been expressed without any restrictions.

In fact, organization was one of the topics of interest for many of London's contemporaries. Though he was not necessarily aware of it, many of his contemporaries

devoted their lives to the study of organization and the behavior of individuals in organizational settings. Some focused on formal organizational structure and the role of managers while others were interested in the process of work or the way to make it more efficient. The latter tried to measure and standardize tasks while the former tried to understand at a macro level. In fact, long before the mid-twentieth century when Organizational Behavior was established as an academic discipline, organization-related issues were important not only among high-level managers and scholars but also in American society as a whole as business organizations grew phenomenally in size and number and as an unprecedented number of people participated in those organizations as managers or workers. For example, in his book *The Theory of Business Enterprise* published one year after *The Call of the Wild*, Thorstein Veblen, an economist, showed, though indirectly, the importance of organization and the control of its members. Defining America's turn of the twentieth century as "the age of business enterprise" in which the "scope and method …… are given by the machine," he emphasized the importance of standardization. According to him, "Standard physical measurements are of the essence of the machine's régime." Human beings are no exception to the standardization; he explains: "[human labor] is perhaps the least amenable to standardization, but, for all that, it is bargained for, delivered, and turned to account on schedules of time, speed, and intensity which are continually sought to be reduced to a more precise measurement and a more sweeping uniformity."[120] In effect, he is arguing that workers must be effectively (in other words, mechanically or scientifically)

[120] Thorstein Veblen, *The Theory of Business Enterprise* (1904). pp. 1-11.

organized around the machine so that they may keep up with the commanding order of the machine's speed.

Veblen's emphasis on "standardization of tools and units of measurement" and subordination of human labor to it reminds us of one of the most prominent pioneers of classical school of management, Frederick Winslow Taylor—known as the father of Scientific Management—whom every Organizational Behavior (hereafter, OB) textbook introduces as an important contributor to the foundation of the discipline.[121] From the late 1870s, Taylor was interested in people's behavior in business organizations. His main interest was finding the best standardized work process so that it could be routinized in everyday work. In order to do that, he measured and analyzed each task "scientifically" and found the most efficient way to perform it. What he was trying to do was to routinize most of the tasks, which would eventually enable managers to focus on anomalies that would always happen unexpectedly—machine break down, material shortage, or worker absenteeism. His study on organization and its members became widely known when his books were published. The publisher of his book *Shop Management* (1911), which was essentially a republished paper that Taylor had read in a conference in 1903, remarked, "The growing interest in scientific management on the part of the lay public has seemed to call for a new edition of this book. The demands upon the author's time have been such as to preclude his personally giving much attention to seeing the book through the

[121] One textbook introduces Scientific Management as "the roots of Organizational Behavior." See Jerald Greenberg and Robert A. Baron, *Behavior in Organizations: Understanding and Managing the Human Side of Word*, 7th ed. (Saddle River, New Jersey: Prentice Hall, 2000). p. 6.

press."[122] This shows how widely the interest in organizational topics was shared among people at the turn of the twentieth century.

In Jack London's era and in the years right after his death, many others besides Frederick Taylor and the Scientific Management group were studying this area in order to get a better understanding of organization and behavior of its members. For example, from the Hawthorne studies—an on-site experiment conducted at Western Electric's Hawthorne Plant near Chicago between 1927 and 1932—the researchers began to see the importance of human relations within an organization.[123] Chester I. Barnard published *The Functions of the Executive* in 1932 in which he tried to theorize his idea of organization as cooperation among a group of individuals who want to overcome the limitations that prevent them from doing what they want to do. Here, he emphasized the role of the executives who maintain the organization. All these efforts were attempts to grasp the essence of the new phenomenon at the turn of the twentieth century in America. In fact, those researchers and Jack London were viewing the same things from different standpoints with different approaches to explain them even though London himself may not have known the fact.

Most of all, because the major focus of this study is not why and how Jack London wrote such an organizational novel but on analyzing it as it is using a few

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[122] Frederick Winslow Taylor, *Shop Management* (New York: Harper & Brothers, 1911). p. 13.

[123] For more information about Hawthorne studies see Elton Mayo, *The Human Problems of an Industrial Civilization* (New York: The Viking Press, 1960; reprint, 2nd Printing, March 1962). Fritz Jules Roethlisberger, *Management and Morale* (Cambridge, MA: Harvard University Press, 1941; reprint, Eighth Printing (1949)). and Fritz Jules Roethlisberger and William J. Dickson, *Management and the Worker: An Account of a Research Program Conducted by the Western Electric Company, Hawthorne Works, Chicago* (Cambridge, MA: Havard University Press, 1939, 1943; reprint, Sixth Printing).

theories, it does not matter much whether he knew and used those theories when he created the novel. In fact, as Wilcox suggests, some scholars attempted to apply Sigmund Freud's and Carl Jung's psychologies, which became widely read after the publication of the novel.[124] This chapter will define organization using a few theories and then analyze the novel using that definition. After that, Organizational Behavior as an academic discipline will be introduced briefly, and subsequently two main theories will be introduced.

1. THE CALL OF THE WILD: AN ORGANIZATIONAL NOVEL

A. The Definition of Organization

Defining "organization" is not as easy as it appears for two reasons. First, in the broadest sense, any interactions among people can be regarded as organizational, and, as such, it is very difficult to find a definition that covers all kinds of interactions. Second, different disciplines have adopted different definitions for their own academic purposes.[125] Recently, it became much more difficult because the fundamental assumptions of organizational studies—including the definition of organization—have been seriously questioned for the last couple of decades, and, as a result, various definitions were generated—even within the same fields—for scholars' own uses.[126]

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[124] Wilcox, "Jack London's Naturalism: The Example of *the Call of the Wild*." pp. 91-101.

[125] James G. March and Herbert A. Simon, *Organizations* (New York: John Wiley & Sons, Inc, 1958). p. 5.

[126] Michael Reed, "Organizational Theorizing: A Historically Contested Terrain," in *The Sage Handbook of Organization Studies*, ed. Stewart R. Clegg, et al. (London: Sage Publications, 2006). p. 20.

However, the diversification of definitions does not nullify the fundamental assumptions that organizational scholars have shared since the beginning of the study at the turn of the twentieth century. Rather, it should be understood, as Richard Scott asserts in *Organizations: Rational, Natural, and Open Systems*, that different groups of scholars are viewing—or re-viewing as the many postmodern approaches do—different aspects of one entity. In that sense, a few noteworthy theories that explain what organizations are still present valid and meaningful perspectives which will suffice for the purpose of this study.

In his book published in 1938, Chester I. Barnard emphasizes the cooperative aspect of organization. According to him, fundamentally, an organization is "a system of consciously coordinated activities or forces of two or more persons."[127] In the world, there are many obstacles that prevent individuals from achieving goals with their own power and resources. Therefore, in order to overcome the obstacles, individuals form systems in which they can cooperate in order to make greater resources available and increase the possibility of achieving common goals. From this perspective, he elaborates the definition in detail: "simple or complex, [it] is always an impersonal system of coordinated human efforts; always there is purpose as the coordinating and unifying principle; always there is the indispensable ability to communicate, always the necessity for personal willingness, and for effectiveness and efficiency in maintaining the

[127] Chester I. Barnard, *The Functions of the Executive* (Cambridge, Massachusetts: Harvard University Press, 1938; reprint, Fifth Printing). p. 73

integrity of purpose and the continuity of contributions."[128] From the definition, he derives three elements which are "necessary and sufficient conditions initially and they are found in all such organizations": communication, willingness to serve, and common purpose.[129]

James March and Herbert Simon, focusing on individual members within organizations rather than organization itself, assert that "organizations are assemblages of interacting human beings" with "the high specificity of structure and coordination."[130] To them, members should not be assumed as "passive instruments," as the proponents of scientific management assumed, nor as simple participants with their own "attitudes, values, and goals." Rather, it is a field in which individuals participate as "decision makers and problem solvers." After all, organization is a field where "rational and intellective" individuals assemble and interact.[131]

David Silverman, a sociologist, defines (formal) organization as an establishment with (1) explicit common goals, (2) rules, and (3) a formal status structure that marks clear "lines of communication and authority." He emphasizes that a formal organization has three features: relatively more distinctive time of genesis and clear purposes—in other words, organizational goals—set by the founders, a patterning of

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128 Ibid. p. 95.

129 Ibid. p. 82. Here, communication is defined as a way through which orders from the people with authority are delivered. "A person can and will accept a communication as authoritative only when four conditions simultaneously obtain: (a) he can and does undestand the communication; (b) *at the time of his decision* he believes that it is not inconsistent with the purpose of the organization; (c) *at the time of his decision*, he believes it to be compatible with his personal interest as a whole; (d) he is able mentally and physically to comply with it." (See, p. 165).

130 March and Simon, *Organizations*. p. 4.

131 March and Simon, *Organizations*. pp. 6-7.

relationships among the members, and on-going discussions about "best structure" in changing social relations.[132] Among these, his Action Approach focuses on the changing values and ends of individual members which the externally set organizational goals most likely fail to represent. However, even with the emphasis on the difficulty defining common organizational goals, his basic definition of organization remains intact.

In 1981, Richard W. Scott categorized the previous theories into three groups according to the fundamental assumptions of an organizational system: Organization as rational system, organization as natural system, and organization as open system. The proponents of organization as rational system define organization as "a collectivity oriented to the pursuit of relatively specific goals and exhibiting a relatively highly formalized social structure." Here, system itself is more emphasized than its members. According to Scott, scientific management theorists such as Frederick Winslow Taylor and those who focused on administrative principles fall into this category. Organization as natural system defines organization as "a collectivity whose participants are little affected by the formal structure or official goals but who share a common interest in the survival of the system and who engage in collective activities, informally structured, to secure this end." Elton Mayo who led the Hawthorne research belongs to the group. Organization as open system views an organization as an interacting part of a greater environment. This group views organization as "a coalition of shifting interest groups that develop goals by negotiation; the structure of the coalition, its activities, and its outcomes are strongly influenced by environment factors." Their contingency theory

[132] David Silverman, *The Theory of Organizations* (New York: Basic Books, 1971). pp. 8-14.

asserts that the "best" system is one that fits best into the given environment.[133] With all the differences between the groups, Scott finds common elements that all organizational theories share: social structure, participants, goals, technology, and environment. According to him organization is "first and foremost, *systems* of elements, each of which affects and is affected by the others."[134]

The diverse perspectives of organization show that it is almost impossible to produce one definition that satisfies all. It is not impossible, however, to find some common ground that many scholars share. All agree that an organization is a collective or coordinative system—which includes defined role and authority, and communication—of human beings. All the definitions have—explicitly or implicitly—organizational or common goals linked to intentionality. From these we can safely derive a definition of organization: a system with defined leadership and subordinates in which they communicate and consciously cooperate to achieve common goals shared by human members. From this definition four critical elements of organization can be derived: clear goals or objectives, members, hierarchy and defined roles, and communication.

These four elements may be termed differently. For example, in their textbook for future managers, James L. Gibson and his co-authors assert that "three characteristics [are] common to *all* organizations: *behavior, structure,* and *processes*."[135] However, the concept of "behavior" comes from people in organization which in turn can

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133 W. Richard Scott, *Organizations: Rational, Natural, and Open Systems* (Englewood Cliffs, NJ: Prentice-Hall, 1981). pp. 19-23.
134 Ibid. p.18.
135 James L. Gibson, John M. Ivancevich, and James H. Donnelly, Jr., *Organizations: Behavior, Structure, Processes*, 3rd ed. (Dallas, TX: Business Publications, 1979). p. 5.

be paraphrased into “members.” The difference is that they are focusing on what members “do” within organization (and how they do it) while “members” here is emphasized as a component that enables an organization to exist. Likewise, the key concept of “structure” refers to any form of hierarchy and role definition. Even though they do not count goal as essential organizational character, their definition of organization—“organizations are characterized by their *goal directed behavior*”[136]—implies that organizational goal is an absolutely important element. Therefore, the concept of the four elements, not the terms themselves, covers a variety of definitions of organization.

Some scholars may feel uncomfortable with this definition because it is mainly for formal organization. In fact, until the mid-twentieth century, scholars distinguished a formal organization from an informal one which is defined as composed of unplanned and—many times—unconscious interactions among human groups.[137] For example, a family has a clearly defined structure of hierarchy, and its members communicate very often, but the members do not form a family with the intention of achieving specific goals. Therefore, in this context, formal organization is defined as “a planned system of cooperative effort in which each participant has a recognized role to play and duties or tasks to perform. These duties are assigned in order to achieve the

[136] Ibid. p.4.
[137] For more on informal organization, see chapter IX of Barnard, *The Functions of the Executive*.

organization purpose rather than to satisfy individual preferences, although the two often coincide."[138] Here intentionality, commonly shared purpose, and duty are emphasized.

According to Silverman, however, this dichotomy has been discarded by recent scholars. He suggests a spectrum between two extremes: formal organization and a social one.[139] This can be interpreted as follows: that all organizations, formal or informal, share the same elements but the importance of each element may vary among organizations. Therefore, the definition derived for this study can be applied to most forms of organizations except extremely social ones to which some essential elements of it cannot be applied.

B. Sledding Team as Organization

Viewed with the definition of organization established so far, Buck's sledding teams were all definitely very close to formal organizations.[140] They had members that worked together to achieve clearly defined goals, and structured systems in which roles and leadership were defined clearly so that they could communicate efficiently. On the other hand, the other two organizations that Buck was involved in right before and right after he joined the sledding teams had different features. The relationship between Buck and the man, who, right after Buck had been kidnapped, beat him nearly to death in order to prepare him to be a sled dog, must be viewed as one of

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[138] Herbert A. Simon, Donald W. Smithburg, and Victor A. Thompson, *Public Administration* (New York: Alfred A. Knopf, 1950). p. 5.

[139] Silverman, *The Theory of Organizations*. pp. 7-12.

[140] With John Thornton, Buck did not form a sledding team. From the organizational point of view, Buck and Thornton formed a social organization rather than formal. I will explain their relationship in detail later.

educational organization while the team of Thornton and his relationship with Buck was closer to informal or social organization whose goal, among all the essential elements of organizations, was not clear.

i. A Brief Summary of The Call of the Wild

Buck was a large dog weighing one hundred and forty pounds. His home was Judge Miller's place at Santa Clara Valley, California. There he was like a king to people as well as other dogs. One day, Manuel, one of the gardener's helpers, kidnapped him and sold him in order to pay his gambling debt. Buck was transferred to a man in the red sweater who beat him soundly with his club and educated him to obey to the power of the club. After this "training," he was sold to Perrault, a Canadian courier, and François, a dog-driver, who took him to the Klondike.

On the first night at Dyea beach, a port in the Northland, everything was shocking. Curly, a dog who had travelled together with Buck, was killed by the aggressive huskies. This experience astonished Buck and taught him that he must be alert all the time and prepared to defend himself. All things were new to him, but, with his intelligence, he learned each lesson one by one and became accustomed to his new life, which included learning to pull a sled. In a team of sled dogs, Buck revolted against Spitz, the lead dog, who had been hostile to him from the very beginning. One night, Buck and Spitz had a life-or-death fight in which Spitz was subdued, and, according to the rule of the primitive wild, the loser was killed. The next morning, after a commotion with his human leaders who wanted to have Sol-leks, an old and experienced dog, as the

new leader, Buck finally became the leader and proved his excellence in leadership by breaking the running record.

After the first round trip to Dawson, an inner town in the Klondike, the team was sold to a Scottish half-breed who, as an expert in sledding, took good care of the dogs but exploited the team to exhaustion. By the time another round trip to Dawson came to an end, the dogs ran out of all their energy and were extremely tired. Yet, their newest owners, Hal, Charles, and Mercedes, were ignorant about sledding, and they were not ready for adventures in the Klondike. Hal, the dog-driver among them, abused dogs by whipping and clubbing them. He eventually led the whole team to a thinly iced river, and the whole team was drowned to death. Only Buck, who resisted to proceeding with them and whom Hal cruelly beat almost to the point of death, was saved by Thornton, an experienced adventurer.

Buck fully recovered with the help of Thornton and his dogs. By this time, he had lost faith in human beings except for Thornton, with whom Buck exchanged genuine love. With Thornton's love, he grew to be a heroic dog that saved his master from drowning in a turbulent river, rescued him from the attack of a bully, and finally made him a fortune by pulling an impossible one thousand pound sled. With the money Buck earned, Thornton travelled into the inner area of the Northland, where he found gold. There, Buck heard a call from the wild which he could not resist. While he was away killing a big bull moose in the wild, Thornton was killed by the Yeehats, an Indian tribe. On returning, Buck realized that Thornton was dead, and, for the first time in his life, he killed some of the Yeehats in revenge. Losing the last bond to human beings, he

finally left for the wild with the wolves that came to him. Later, as the leader of a wolf pack, he became a fearful mythical hero among the people in the area.

ii. Clear Goals

Sledding in *The Call of the Wild* is described as a highly goal-oriented task. For example, François and Perrault's sledding team, Buck's first team at Klondike, was one carefully formed for the specific goal of delivering "important dispatches" for the Canadian Government (42)[141] from Dyea Beach to Skagway, a 560-mile run. It was not a long-lasting organization. It existed only fourteen days. For the short period, the team existed only for the goal. The mail delivery was the sole *raison d'être*, and all the members shared the goal and cooperated in it.

The second team led by a "scotch half-breed" (90) is very similar to the first team. Its goal was to deliver a heavily loaded mail train to Dawson. All team members—men and dogs alike—worked "with machine-like regularity" (91) to bear the hardship and to finish the trip safely.

The third team, the gold-seekers' team, was different from the previous teams. While the latter shared the clear goals of delivery, the former did not. The previous owners led the teams, but the dogs, represented by Buck, did not simply follow their lead but also proactively participated in achieving the goals—sometimes even with passion. On the other hand, the third owners, Hal, Charles, and Mercedes, who were

[141] From now on, all the page numbers of *The Call of the Wild*—both direct and indirect quotes—are from Jack London, *The Call of the Wild*, New edition ed. (New York: The Review of the Reviews Company, 1915).

unprepared for the task, had a clear but unrealistic goal of gold-seeking. The owners did not sympathize with the dogs who were completely physically exhausted from the previous harsh trip, and as a result, they failed to motivate them to work for the goal with passion. That may be one reason for the failure of this enterprise. However, even though the goal was not shared fully among the members, the leaders had a clear goal, and the team was led by the leaders.

On the other hand, the relationships that Buck had with the man in red who brutally clubbed him and Thornton, who saved him from the cruelty of Hal and Charles and became his benevolent owner, are not clear in that goals for the relationships are not clearly stated. At a glance, those relationships do not appear to be organizational, but those relationships can be view as organizations with different goals from those of the sledding teams.

First, Buck and the man in the red sweater are not in teamwork. Buck was just forced into the place where the man was. In fact, the man represents an institutional organization, more specifically, an educational institution. In order to survive in Klondike where primitive brutality was a way of life, he had to be converted into a sturdy and strong dog with keen primitive instinct. Therefore, he was involuntarily thrown into a kind of MBA. There he experienced and got prepared for the cruelty of Klondike in advance, and learned how to survive successfully in the harsh environment of Klondike business.

The relationship between Buck and the man with a club seems to be similar to that between Diable and its owner in that hatred and cruelty dominate their

relationship. However, in reality, they are drastically different. In *Batârd*, cruelty and hostility themselves are very strong without any reason. They just hate each other, and Leclère, Batârd's owner, treats his dog cruelly, and the aimless animosity and cruelty eventually lead Leclère to death by his enemy, Batârd. They do not share common goals, and they do not cooperate to achieve them. Mutual animosity is the sole purpose (or goal) of their relationship. In other words, they retain the relationship in order to hate each other (or because they hate each other.) Their relationship is not organizational. It is just vicious cohabitation of the two hostile demonic beings in the same place.

Cruel as the man in the red sweater may be, however, he has clear goals—taming Buck so that he may be obedient to man and teaching and preparing him for the brutality of Klondike so that he may become suitable for the missions in which he will eventually participate. The violence and harsh treatments—not only of the man with a club but also of those who carried him to the man—were virtually the first "call of the wild." It was a call "into the primitive" which is the title of the first chapter. The primitiveness dormant within Buck from his birth was finally aroused by such an "education":

> [Buck's] eyes turned blood-shot, and he was metamorphosed into a raging fiend. So changed was he that the Judge himself would not have recognized him; and the express messengers breathed with relief when they bundled him off the train at Seattle. (20)

> And Buck was truly a red-eyed devil, as he drew himself together for the spring, hair bristling, mouth foaming, a mad glitter in his bloodshot eyes. Straight at the man he launched his one hundred and forty pounds of fury, surcharged with the pent passion of two days and nights. In mid air, just as his jaws were about to close on the man, he received a shock that checked his body and brought his teeth together with an agonizing clip. He whirled over, fetching the ground on his back and side. He had never been struck by a club in his life, and did not understand. With a snarl that was part bark and

> more scream he was again on his feet and launched into the air. And again the shock came and he was brought crushingly to the ground. This time he was aware that it was the club, but his madness knew no caution. A dozen times he charged, and as often the club broke the charge and smashed him down. (21-22)

He got a painful lesson from the man with a club, and the violence and cruelty were effective methods for the discipline which aroused wildness and primitive sense and sensibility necessary for his survival in the extremely harsh conditions of Klondike. At the same time, the discipline made him realize that he had to submit to the control of the human being who has the power symbolized by the club.

> [Buck] was beaten (he knew that); but he was not broken. He saw, once for all, that he stood no chance against a man with a club. He had learned the lesson, and in all his after life he never forgot it. That club was a revelation. It was his introduction to the reign of primitive law, and he met the introduction half way. The facts of life took on a fiercer aspect; and while he faced that aspect uncowed, he faced it with all the latent cunning of his nature aroused. (24) …… [The] club of the man in the red sweater had beaten into him a more fundamental and primitive code. (47-48)

The man in the red sweater—in his educational organization, students of which were mainly stolen dogs—achieved the goal of the educational organization to which he belonged.

Contrary to the other relationships that Buck had before he met Thornton, that of Buck and Thornton does not seem to be formulated around a clear goal. It was personal, emotional, and familial. At the center of it was “Love, genuine passionate love” which “was [Buck’s] for the first time.” (137) Thornton was different from other masters Buck had before in most ways:

> Other men saw to the welfare of their dogs from a sense of duty and business expediency; he saw to the welfare of his as if they were his own children, because he could not help it. And he saw further. He never forgot a kindly greeting or a cheering word, and to sit down for a long talk with them ("gas" he called it) was as much his delight as theirs. He had a way of taking Buck's head roughly between his hands, and

> resting his own head upon Buck's, of shaking him back and forth, the while calling him ill names that to Buck were love names. Buck knew no greater joy than that rough embrace and the sound of murmured oaths, and at each jerk back and forth it seemed that his heart would be shaken out of his body so great was its ecstasy. And when, released, he sprang to his feet, his mouth laughing, his eyes eloquent, his throat vibrant with unuttered sound, and in that fashion remained without movement, John Thornton would reverently exclaim, "God! you can all but speak!" (137-138)

Clearly, the organizational type of Thornton-Buck relationship is not a formal organization in that it lacks intentionality, and clearly defined duty and organizational goals. However, as was mentioned before, it does not mean that it is not an organization. Though the characteristics are drastically different from the previous organizational settings that Buck had been, it can be classified as a social organization.

iii. Members

"Members" are another essential element of organization. Without members, an organization cannot be established. People and dogs are indispensible for the sledding business. The characters of *The Call of the Wild*—particularly the dogs—are organizational beings, but they are different from the managers grimly described in William H. Whyte's book *The Organization Man* in which the organizational members are those who lose individuality in large modern corporations. They also differ from the organizational members in Charlie Chaplin's *Modern Times* in which the members are regarded as a herd of lambs or parts of huge machines. Rather, London's canine characters are close to the members of late twentieth century American corporations

where individuality coexists with organization.[142] The characters are not flat and dull, but they are alive. This is one of the main strengths of the novel.

Such characterization was not the product of London's creative imagination. It was based on the reality of the sledding business. In his book *My Dogs in the Northland* (1902), Egerton R. Young, a Canadian missionary to the Hudson Bay Territory, describes the differing "personalities" of each of his dogs, finding distinctions not only between members of different groups (such as the huskies—the indigenous dogs in Alaska—and dogs from other areas of Canada and the United States), but among the huskies themselves.[143] For example, the Eskimo dogs are dishonest and cunning stealers while those from other areas are relatively honest. Koona, an Eskimo dog, has strong leadership among others. He is very independent in that he hates to have a guide near him. He enjoys a sense of total leadership. Voyageur, another lead dog of mixed breed, is quite different from Koona. He likes to remain aloof from other dogs when he is not working. He is indifferent to other dogs and things that happen around him. Muff is Voyageur's opposite. Her nickname is "mother dog" because she takes care of other dogs with great affection. Rover is another caring dog, but he is a dog doctor. He cures wounded dogs with his tongue.

These descriptions of dog personalities seem to emphasize the individuality of sledding dogs. This emphasis is retained—or, sometimes, amplified—in *The Call of*

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142 Joseph Nocera, who wrote the foreword for the newly published version in 2002, asserts that within American business corporations at the turn of the 21st century, "individuality is now a virtue instead of a vice." See William Hollingsworth Whyte, *The Organization Man* (Philadelphia: University of Pennsylvania Press, 2002). p. ix.

143 Jack London admitted that he had "used" Egerton Young's book for *The Call of the Wild*, particularly for the creation of Buck. See Kingman, *A Pictorial Life of Jack London*. P. 118.

the Wild. In fact, many of the dogs in *My Dogs in the Northland* are copied in *The Call of the Wild* with different names. Jack became Buck. Koona is very similar to Spitz, the previous leader before Buck and his prime antagonist, and Voyageur, the dog with one eye, is recreated as Sol-leks, an old and gloomy dog with one eye. However, in the hand of Jack London, the organizational character has been added to dogs' personalities. In other words, the dogs with strong individuality find their *raison d'être* within the organization as "members."

> It was inevitable that the clash for leadership should come. Buck wanted it. He wanted it because it was his nature, because he had been gripped tight by that nameless, incomprehensible pride of the trail and trace—that pride which holds dogs in the toil to the last gasp, which lures them to die joyfully in the harness, and breaks their hearts if they are cut out of the harness. This was the pride of Dave as wheel-dog, of Sol-leks as he pulled with all his strength; the pride that laid hold of them at break of camp, transforming them from sour and sullen brutes into straining, eager, ambitious creatures; the pride that spurred them on all day and dropped them at pitch of camp at night, letting them fall back into gloomy unrest and uncontent. This was the pride that bore up Spitz and made him thrash the sled-dogs who blundered and shirked in the traces or hid away at harness-up time in the morning. Likewise it was this pride that made him fear Buck as a possible lead-dog. And this was Buck's pride, too. (66-67)

The "harness" symbolizes the identity as organizational being, and it is the harness that turns individual dogs into parts of the organization in which they cooperate to achieve the organizational goal. They become one in it.

In that sense, the dogs' membership in the sledding teams is quite different from that of the employees in Herman Melville's "Bartleby the Scrivener: A Story of Wall Street" (1853), which describes the members within the organization of a law office in New York. At a glance, those two are very similar in terms of organizational settings. As the dogs work for sledding teams, so the people in the law office of Melville's novel

work for their organization. The employees work in the same space, and they have a certain hierarchy. However, each member in Melville's law office is far more individual than London's dogs. Turkey, the excellent morning worker who becomes worse in the afternoon, and Nippers, the efficient afternoon worker who is in a bad mood in the morning, do not cooperate. Ginger Nut, errand boy, does not seem to be a member of the office. Even the lawyer, the owner of the office, is not described as the leader of the organization. Rather, he is a watcher. Bartleby, the protagonist of the story, is the epitome of individualism. At first, the productivity of his writing is impressive to the owner. But, soon, it turns out that Bartleby's hard working is not controllable. He is just doing it. It is purely individual activity which does not contribute to the achievement of the organizational goal, which is, in fact, not clear throughout the story. His "hard working" does not have any meaning for the organization. He is just doing it for his own purpose. In sum, Melville's description of the law office is totally focused on the individuality of the people in the office setting, which lacks the "harness" that binds them together into organizational beings. In this sense, "Bartleby the Scrivener" is not an organizational fiction, and the people are not "members" of an organization.

By contrast, the characters in *The Call of the Wild* are truly "members." While they retain their individuality throughout the novel, they also interact and work together to achieve the team's goal. They are tied together with harnesses that symbolize hierarchy and communication in which each dog work as an organ of a body. This reveals the strong organizational membership of the characters—particularly the dogs—of the sledding teams.

iv. Structured System hierarchy

The organizational traits of *The Call of the Wild* and its characterization of people and dogs as organizational beings become most apparent in the structured system and hierarchy of the teams for achieving the goals and making the organization operate. The organizations in which Buck is involved—particularly those of sledding—show very high levels of systematic structure and clearly defined strong hierarchy.

(1) Clearly Defined Role and Leadership

Sledding—particularly, near the North Pole—is a highly organizational task, and Jack London is realistic in his description of it. In *My Dogs in the Northland*, Egerton R. Young explains that a typical sledding team has clearly defined roles and a well-structured hierarchy of leadership. A team, according to Young, is composed of the two groups: human managers—owner(s) and human subordinates—and dogs. This organization of hierarchy is very similar to the newly emerging business corporation model at the turn of the twentieth century. The owner is CEO, the human subordinates are high- and middle-level managers with special skills and knowledge necessary for organizations, and the dogs are workers. For example, within Young's team, needless to say, Young was the leader of the team. However, most of the technical decisions were made by the hired professional managers— "Indians."

In most cases, Young ran four sledding teams simultaneously for his mission. For this purpose, four Indians were hired. The most important among them was

the guide, the commander-in-chief while the teams were running. About him Young said, "the guide's position was thus one of great responsibility," and, as such, he had the greatest power in the organization. Preceding the teams about one or two miles, he directed the teams making paths to the destination. He decided where to stop to take a rest or to set up camps to sleep, and "it was his morning call of 'Koos-Koos-Kwah!' (Wake up!) that had to be promptly obeyed by all," including Young and dogs. His role in the team was critical, and he was paid the most among people and his sleeping place at the camp was right next to the owner.[144]

The other three humans were all dog-drivers. Whereas the guide was one of the top managers in the organization of four sledding teams, the dog-drivers were middle managers who were in charge of their own departments, in other words, teams of dogs. When he hired them, Young made sure that he selected the right people "who had not only splendid powers of endurance but intelligent sympathy in their management of the dog-trains committed to their care."[145]

London's sledding teams in *The Call of the Wild* differ from those of Young's. They do not have a guide, nor is there a clear distinction between the owner and the employed people. It may be because the objectives of the sledding are different, or because of different customs between two regions. Even with the differences, the first two teams are relatively well organized with distinct role definitions—or division of labor among men—in it.

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144 Egerton R. Young, *My Dogs in the Northland* (New York: Fleming H. Revell Company, 1902). pp. 250-51.
145 Ibid. p. 252.

> It was a monotonous life, operating with machine-like regularity. One day was very like another. At a certain time each morning the cooks turned out, fires were built, and breakfast was eaten. Then, while some broke camp, others harnessed the dogs, and they were under way an hour or so before the darkness fell which gave warning of dawn. At night, camp was made. Some pitched the flies, others cut firewood and pine boughs for the beds, and still others carried water or ice for the cooks. Also, the dogs were fed. (91)

However, the leadership hierarchy is not clear among the people. It is hard to tell who the leader is between François and Perrault, who led the first sledding team. It becomes harder to tell among the people of the second team. "A Scotch half-breed" and his mates are even anonymous. (90) They lead the team but they mainly remain in the background. Even though they have a system of division of labor, their hierarchy is not clear. It does not mean, however, that the men in two teams did not have a hierarchy. They did have it, but their hierarchy seems to be different from the strong vertical hierarchy that Young's team had. Their leadership seems to be a group leadership in which the decision power is shared or, sometimes, divided among them according to tasks. Even though their hierarchy was not prominent in the novel, the team leadership was effective. After all, they were all experts in sledding. They knew how to do it. In the end, they achieved their goals.

The result is very different when it comes to the third sledding team, which was led by Hal and Charles—with Mercedes, Charles's wife and Hal's sister, and the only significant female character in the novel—who were gold seekers. They are comical characters who are unfit for the harsh primitive business environment of Klondike. More will be discussed about them later. They are the embodiment of amateurism in the novel. They did not have proper knowledge and experience for the business into which they

were jumping. Their amateurism left them in the midst of confusion of roles. Worst of all, in their team, critical organizational elements are weakened—hierarchy of leadership and clearly define roles. They have neither the strong one-man leadership of Young's team nor the well-organized team leadership of the other sledding team. Disputes over making decisions occur constantly, which denotes the lack of hierarchy and leadership. They simply do not know what to do. The inevitable result of such mismanagement is the total destruction of the organization—drowning the whole team to death.

The other two organizations to which Buck belonged show different traits of organizational hierarchy of leadership and roles. In the "educational" organization of the man in the red sweater, in which Buck began his organizational life by learning the power of the club, which symbolizes strong organizational hierarchy, leadership is very powerful—even to the level of cruelty, and the roles of the trainer as leader and the trainees as subordinates are clearly defined. There Buck learned the hierarchy by heart and was transformed into an organizational being who knows his place.

Buck's relationship with Thornton, however, contrasts drastically with that with the man with a club. Their relationship is based on friendship and love. There is neither trace of cruelty nor business interest between them. However, it does not mean that their relationship lacks hierarchy and division of labor. A different atmosphere within the organization mainly comes from different leadership style of Thornton, which will be discussed later in detail, not from the strength of hierarchical order or clarity of division of labor. To Buck, Thornton is his lover and leader. He voluntarily submits to

Thornton and works for him. As London puts it, “Buck's love was expressed in adoration” for his leader. (138)

In spite of the love relationship between Thornton and Buck, and Buck’s voluntary submission to Thornton, love was not the only factor that defined their relationship. Consciously or sub-consciously, Buck’s fear of the human being, ingrained by the club of the man in the red sweater, persisted even in the relationship with Thornton, though the fear did not manifest in the novel. Even Thornton’s love of Buck did not render meaningless the gulf between man and dog—the powerful power structure in which dog must be always obedient to man, even to his death. When Hal got furious and beat him soundly with a club because Buck did not move in spite of his command to move, Buck did not even think of rebellion—attacking Hal with his fang. Of course, it is partly because he is exhausted, but his endurance of the cruelty is from the educated conception of hierarchy between the human being and dog. That hierarchy is the basis on which the relationship between Thornton and Buck is founded. Thornton is always leader and manager, and Buck his subordinate.

(2) Buck as Employed CEO or Division Leader

As mentioned before, whereas the human being occupies the higher end of the organization, dogs are located in the lower level of the sledding hierarchy; men are managers, and dogs are laborers. The gulf between men and dogs in the organizational hierarchy, however, is more similar to that between native white male managers and the working class—especially, African Americans, women workers, and immigrant

laborers—at the turn of the twentieth century in that the difference in status in the hierarchy comes not from individual competency but from difference in "species (i.e. classes)," or in other words, different physical features.

In fact, throughout the whole novel, London carefully—but perhaps not intentionally—describes the managerial ability of leader dogs, particularly of Buck, as more competent than that of the human managers in the team in making critical decisions and directing the whole team. Nevertheless, it is a dog's fate to become subordinate to men. Once you are born a dog, then your place is automatically limited to the manual worker fastened to a harness. To Buck, who once had been regarded as a family member of Judge Miller not only by himself but by the people of Miller's family, the strict man-dog hierarchy in Klondike was the hardest reality to accept. We will come back to this topic in Chapter 5.

Dogs were not only innate subordinates to the human being. Indispensable as they were for travel around Alaska, they were mainly regarded as disposable and interchangeable parts of organization like the human workers at the turn of the century.

> But so many were the men who had rushed into the Klondike, and so many were the sweethearts, wives, and kin that had not rushed in, that the congested mail was taking on Alpine proportions; also, there were official orders. Fresh batches of Hudson Bay dogs were to take the places of those worthless for the trail. The worthless ones were to be got rid of, and, since dogs count for little against dollars, they were to be sold. (105)

Dogs' despicable status does not mean, however, that they did not have a hierarchy within themselves, or that their hierarchy was unimportant in the novel. Rather, London's focus of description is more on dogs' hierarchy within their organizations and the advancement of the protagonist up through the hierarchy than on those of men. In the

simplest terms, *The Call of the Wild* is a story of a dog who is thrown forcefully into the lowest level of hierarchy, fights to rise up to the top of the organizational hierarchy of dogs and eventually forms his own independent organization in which he becomes the leader of all members.

According to a dog sledding manual published in 1989, the sledding dogs' roles within a team are highly specialized and have clearly defined tasks and hierarchy among the roles. Figure 1 shows the form of the most common modern racing dogs sled team—eight dogs in a double file format. Here, the team is divided into four groups: lead dog(s), point/swing dogs, team dogs, and wheel-dogs. Among them, the lead dog is the most important in a sledding team when the team is running because it controls the movement of other dogs. Flanders explains that, in a modern sledding system, there is no rein that runs between people and dogs while dogs are interconnected by a line called "gangline," which "runs between the dogs and the object in tow. This rope is connected

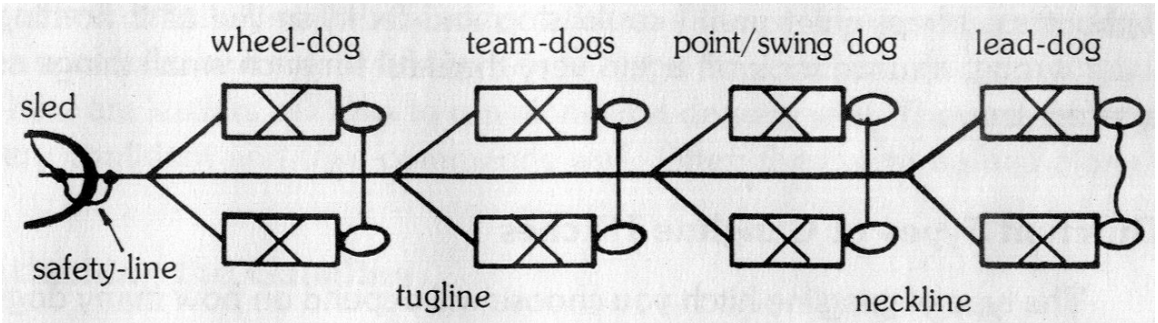

Figure 1. Typical sledding team arrangement (Source: Noel K. Flanders, *The Joy of Running Sled Dogs*, p. 27.)

to each dog by one small rope connecting the collar and one connecting the harness."[146] This means that, while running, the dogs' movements are influenced by other dogs—mostly by the lead dog—rather than people in the team. People do control the whole team of dogs by giving verbal commands—mostly several short words—to the lead dog, but in most cases, the dogs are given a great amount of autonomy, and the lead dog assumes leadership in the team. Sometimes even human leaders must follow the direction of the lead dog.[147] Not all dogs, according to Flanders, can become a lead dog. A lead dog is born and has to undergo much training. She says even in the late twentieth century, good lead dogs are very rare, and, as such, they are many times more expensive than normal sledding dogs.[148]

At the forefront of the train of sledding dogs, the lead dog runs. Behind it, runs "point dog" or "swing dog." This dog ranks the second in the team. His function is working as a bridge between the lead dog and the team dog that comes next to it. It is usually the fastest dog—quick at making turns or stops—that can respond to the lead of the lead dog in front of it. It is this dog that replaces the lead dog when it cannot lead the team because it gets hurt or tired.[149]

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146 Noel K. Flanders, *The Joy of Running Sled Dogs: A Step-by-Step Guide* (Loveland. Colorado: Alpine Publications, 1989). p. 26. Though Flanders explains the late twentieth century sledding system, London's dog system appears to be very similar one, for there is no mention of rein in the novel.

147 Egerton R. Young wrote about the case when he and all the other members—people and dogs altogether—had to depend on Jack, the lead dog and the model of Buck in *The Call of the Wild*, in severe blizzard which left people and the other dogs senseless about direction. In this case, the lead dog took the absolute leadership in the team. See chapter 6 in Young, *My Dogs in the Northland*.

148 Flanders, *The Joy of Running Sled Dogs: A Step-by-Step Guide*. p. 64.

149 Ibid. p.67.

The last in the train, in other words, the one that is closest to the sled, is the position for "wheeler" or, sometimes called "sled dog" or "steer-dog." William Francis Butler explained the position that "[the] best dog generally being placed in front, as 'foregoer,' the next best in rear as 'steer-dog.' It is the business of the foregoer to keep the track, however faint it may be, on lake or river. The steer dog guides the sled, and prevents it from striking or catching in tree or root."[150] Generally, the strongest dog—relatively slow in speed—is fit for the position.

Between the lead dog and the wheeler are team dogs. They are the engine of the team. The main function of the team dogs is to provide the power to pull the sled. They are merely "hands" of the organization who add their labor to the organizational effort to achieve goals.

There is no clear evidence that Jack London was familiar with the sledding business. As a Klondike gold seeker, he must have seen or even ridden dog sleds, but he never mentioned it in his letters or other non-fiction writings. In fact, his expertise in dog sledding is questionable. But it is probable that his knowledge of dog sledding came from the contemporary writings of experts including that of Egerton R. Young whose book he was accused of plagiarizing. Jack London did not deny the attack.[151]

Wherever his detailed knowledge of dog sledding came from, it is important to note that he successfully describes the hierarchy and roles not only within the whole sledding team but also within the dogs which is very similar to the structure of modern

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[150] William Francis Butler, *The Wild Northland: Being the Story of a Winter Journey, with Dogs, across Northern North America* (Philadelphia: Porter and Coates, 1874; reprint, New York: New Amsterdam Company, 1903). Reprint. (New York: New Amsterdam Company, 1903). p. 82.
[151] Kingman, *A Pictorial Life of Jack London*. p. 118.

sledding teams. In fact, each dog of London's sledding teams in *The Call of the Wild* has a clearly defined role. One of the dogs holds leadership, and the lead dog literally leads—as a human foreman does for his fellow workers—the whole team of dogs. When Buck joined the first sledding team, Spitz was the lead dog, and as the lead dog, he led the team and let other members know their places. "Spitz was the leader, likewise experienced, and while he could not always get at Buck, he growled sharp reproof now and again, or cunningly threw his weight in the traces to jerk Buck into the way he should go." (36) All other dogs were supposed to follow the lead dog.

London does not fail to show, however, that, even among the subordinate dogs, there was a certain level of hierarchy and defined role among the positions. When Buck first joined the sledding team as a new hand, he was put intentionally in a certain position where, between two experienced sled dogs, he could be trained into teamwork.

> Buck had been purposely placed between Dave and Sol-leks so that he might receive instruction. Apt scholar that he was, they were equally apt teachers, never allowing him to linger long in error, and enforcing their teaching with their sharp teeth. Dave was fair and very wise. He never nipped Buck without cause, and he never failed to nip him when he stood in need of it. As François's whip backed him up, Buck found it to be cheaper to mend his ways than to retaliate. Once, during a brief halt, when he got tangled in the traces and delayed the start, both Dave and Sol-leks flew at him and administered a sound trouncing. The resulting tangle was even worse, but Buck took good care to keep the traces clear thereafter; and ere the day was done, so well had he mastered his work, his mates about ceased nagging him. (43-44)

With systematic orientation and training by the team, Buck successfully adapted to the new environment and role, and eventually grew to become the leader in his organization.

In sum, the sledding teams in *The Call of the Wild* had a clearly structured organizational hierarchy with clearly defined roles in it. It is also true of the organization

in which the man in the red sweater trained dogs. As an educational institution with clear hierarchical distinction between trainer (the man in the red sweater) and trainees (dogs), it had a well-structured hierarchy, and roles within it were obvious. Such organizations can be safely classified as formal organizations. On the other hand, the organization of Thornton is closer to a family in which the organizational goals are not clear. In that sense, it can be regarded as one of those social organizations which generally have strong hierarchy and well-defined roles without strong and shared formal goals.

v. Communication

The fourth element of organization is communication.[152] Generally called by organizational communication scholars "'the *lifeblood* of the organization,' 'the *glue* that binds the organization,' 'the *oil* that smooths the organization's functions,' and the '*binding agent* that cements all relationships,'" communication is thought to be essential to an organization.[153] Chester I. Barnard emphasized that, in order to maintain an organization in operation, the managers have to maintain "a system of cooperative effort." Three functions are essential for that, one of which is "to provide the system of communication."[154]

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[152] In organizational studies, communication itself is an independent field of study with wide rage of scholarship. Therefore, any attempt to explain what it is in a few sentences is subject to severe criticism. But here I present the most simplified version of its definition. Because it is not my intention to explain the concept of organizational communication, I think the brief explanation works for the purpose of the paper.
[153] Gerald M. Goldhaber, *Organizational Communication*, 4th ed. (Dubuque, Iowa: Wm.C. Brown, 1986). pp. 5-6.
[154] Barnard, *The Functions of the Executive*. pp. 215-17

Then, how does Jack London describe it in *The Call of the Wild*? Gerald M. Goldhaber, the author of *Organizational Communication*, asserts that organizational communication becomes important mainly within a "complex" organization.[155] Yet, describing various relationships in the novel in terms of organization, London clearly emphasized the importance of communication among people, among dogs, and between men and dogs though the organizations were not so complex. The inevitable reason for the emphasis can be explained with the definition of organizational communication presented by Goldhaber himself. He defines it as "the process of creating and exchanging messages within a network of interdependent relationships to cope with environmental uncertainty."[156] His definition underscores two factors of organizational communication which distinguishes itself from general communication: "within a network of interdependent relationships" and "to cope with environmental uncertainty." From this definition, we can see that the importance of organizational communication increases proportionally not only to the organizational complexity but also to the degree of environmental uncertainty. Therefore, even when the size of an organization is small, communication among its members still becomes more important when the organization faces greater environmental obstacles for them to achieve organizational goals.

Among the two factors, the first one is closely related to two elements already discussed—members and structured system hierarchy. In other words, organizational communication is a communication among the members that belong to a

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155 Goldhaber, *Organizational Communication*. p. 17.
156 Ibid.

clearly defined system of hierarchy with roles in which they are dependent on one another. In *The Call of the Wild*, the first factor does not play an important role in communication because the size of the organizations in the novel are all small. However, we need to keep in mind that, however small they are, organizational communication occurs among members and plays an indispensible role—regardless of its size—in well-organized teams.

The second factor—the more important—is closely related to another element—organizational goals or objectives. In this perspective, communication is "the process of creating and exchanging messages" the purpose of which is to facilitate the achievement of organizational goals or objectives in the face of hostile or tough environments that make an organization hard to function correctly. It is this second feature of communication that is conspicuous in the description of the organizations of *The Call of the Wild*, including those of sledding teams.

(1) Environmental Uncertainty

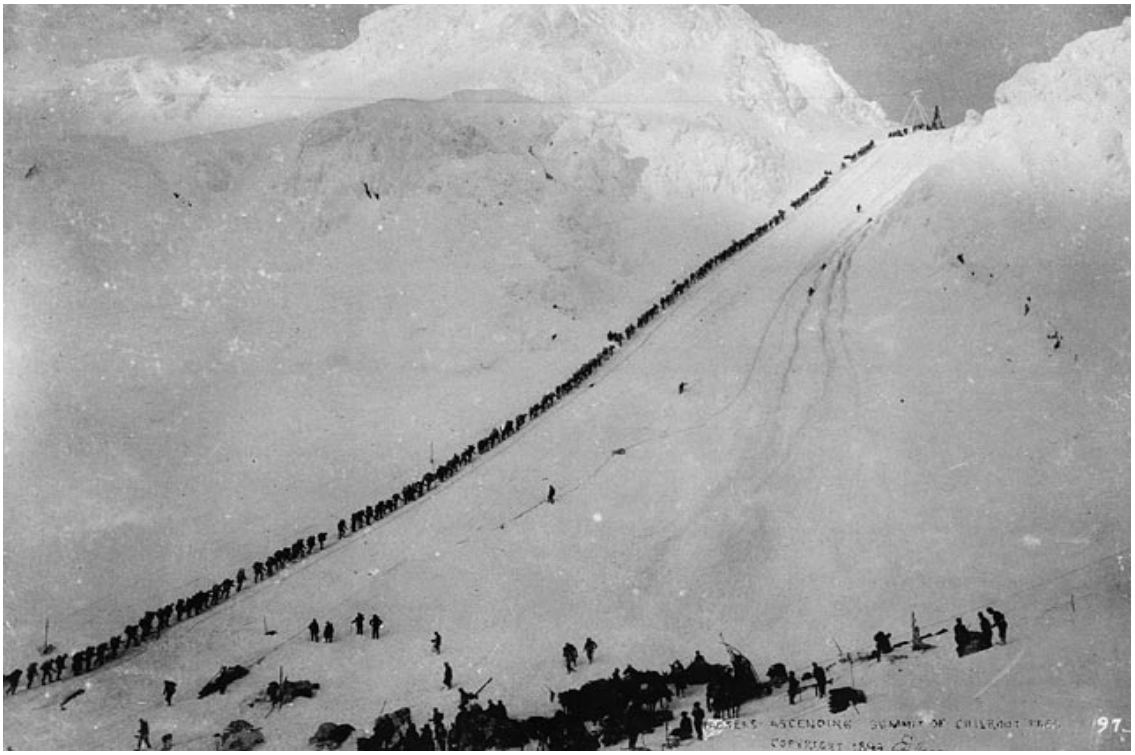

Figure 2 “Packers ascending summit of Chilkoot Pass” in ca. 1898. Jack London passed this trail in 1897. (Source: Library and Archives Canada website, MIKAN no. 3192704)

The Yukon Territory, the area that Buck and his organizations worked, can be characterized as subject to the severity of nature. What the fortune seekers who landed on the coasts of the Yukon Territory between 1897 and 1899 to join “the Klondike Fever”—as a scholar termed it[157]—had to face was the notoriously hostile nature that was repellent to those who wanted to approach the interior parts of the region. The frightening Chilkoot Pass trail,—“a mountain trail so steep that in places it was almost vertical”—which was the most popular way of all the possible routes to the interior lands and which forced

157 Pierre Berton, *The Klondike Fever: The Life and Death of the Last Great Gold Rush* (New York: Carroll & Graf Publishers, 1958).

Captain Shepard—London's brother-in-law, partner of the adventure, and his financial sponsor—to give up the adventure, was just the beginning of a series of tribulations that they would face in the future.[158] In this environment, many of the gold prospectors lost their lives or damaged their health with hunger or accidents. To them, therefore, survival became an important goal of the adventure.

To London, the severe environment of Alaska was—as he named the title of the first chapter of *The Call of the Wild* "Into the Primitive"—the embodiment of "primitiveness." In his short fiction "Which Make Men Remember," London describes it vividly:

> I met a man under such circumstances on the Dead Horse Trail. Freighting an outfit over the White Pass in '97 broke many a man's heart, for there was a world of reason when they gave that trail its name. The horses died like mosquitoes in the first frost, and from Skaguay to Bennett they rotted in heaps. They died at the Rocks, they were poisoned at the Summit, and they starved at the Lakes; they fell off the trail, what there was of it, or they went through it; in the river they drowned under their loads, or were smashed to pieces against the boulders; they snapped their legs in the crevices and broke their backs falling backwards with their packs; in the sloughs they sank from sight or smothered in the slime, and they were disembowelled in the bogs where the corduroy logs turned end up in the mud; men shot them, worked them to death, when they were gone, went back to the beach bought more. Some did not bother to shoot them,—stripping the saddles off and the shoes and leaving them where they fell. Their hearts turned stone—those which did not break—and they became beasts, the men on Dead Horse Trail.[159]

It was the place where the severe nature, along with the insatiable greed of the human being, turned everyone into a primitive being. The people from the civilized world shed

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[158] James S. Easby-Smith, "The Real Klondike," *The Cosmopolitan* 24, no. 3 (January, 1898). pp. 227-34. Also see, Jack London, "The Econimics of the Klondike," *The American Monthly Review of Reviews* 21, no. 1 (January, 1900). pp. 70-4. About the Captain Shepard, see London, *The Book of Jack London*. pp. 225-26. The quote is from Kershaw, *Jack London: A Life*. p. 59. As for the Chilkoot trail, see David Neufeld and Frank B. Norris, *Chilkoot Trail: Heritage Route to the Klondike* (Whitehorse, Yukon: Lost Moose, 1996).

[159] Jack London, *The God of His Fathers, and Other Stories* (New York: McClure, Philips & Company, 1901). pp. 79-80.

their civility and became cruel beasts. That was where Buck was plunged from the “sun-kissed” Santa Clara Valley where almost everything was within expectation and under control:

> Buck's first day on the Dyea beach was like a nightmare. Every hour was filled with shock and surprise. He had been suddenly jerked from the heart of civilization and flung into the heart of things primordial. No lazy, sun-kissed life was this, with nothing to do but loaf and be bored. Here was neither peace, nor rest, nor a moment's safety. All was confusion and action, and every moment life and limb were in peril. There was imperative need to be constantly alert; for these dogs and men were not town dogs and men. They were savages, all of them, who knew no law but the law of club and fang. (33)

The new environment required constant alertness because it was full of unexpected dangers. The “law of club and fang” was the law of the jungle, and it was law not only among individuals or among organizations but also between those from the civilized world and those from nature. Without alertness, any one could be hurt or put to death by the club and fang of others or of nature—biting cold, blizzard, the Indians (the Yeehats), wolves, rivers covered with thin ice, and hunger which was inevitable due to the scarcity of vegetables and animals in the region. Buck as an individual suffered the former, but his groups, the latter. It was the severity and uncertainty of nature that his organizations had to overcome, and effective communication among members was crucial.

(2) Communication within Teams

In the highly severe and risky environment, communication within the organization is vital. Without it, the whole team may be the victim of nature’s fang. As

such, the importance of communication among team members—people and dogs altogether—is highly prominent in the novel.

For example, the destruction of Hal and Charles's team in the river resulted mainly from the lack of communication, or, more precisely, the lack of systematic and efficient communication in an organization without clearly defined hierarchy and roles among the human managers. The result was aggressive words and unending dispute among them:

> The wonderful patience of the trail which comes to men who toil hard and suffer sore, and remain sweet of speech and kindly, did not come to these two men and the woman. They had no inkling of such a patience. They were stiff and in pain; their muscles ached, their bones ached, their very hearts ached; and because of this they became sharp of speech, and hard words were first on their lips in the morning and last at night. Charles and Hal wrangled whenever Mercedes gave them a chance. It was the cherished belief of each that he did more than his share of the work, and neither forbore to speak this belief at every opportunity. Some times Mercedes sided with her husband, some times with her brother. *The result was a beautiful and unending family quarrel*. Starting from a dispute as to which should chop a few sticks for the fire (a dispute which concerned only Charles and Hal), presently would be lugged in the rest of the family, fathers, mothers, uncles, cousins, people thousands of miles away, and some of them dead. That Hal's views on art, or the sort of society plays his mother's brother wrote, should have any thing to do with the chopping of a few sticks of firewood, passes comprehension; nevertheless the quarrel was as likely to tend in that direction as in the direction of Charles's political prejudices. And that Charles's sister's tale bearing tongue should be relevant to the building of a Yukon fire, was apparent only to Mercedes, who disburdened herself of copious opinions upon that topic, and incidentally upon a few other traits unpleasantly peculiar to her husband's family. In the meantime the fire remained unbuilt, the camp half pitched, and the dogs unfed. (119-120, emphasis is mine.)

Their abundant exchange of words, in fact, was not "communication" in organizational sense because it did not contribute to the achievement of the team's goal.

Ironically, real informative and contributing communication was impossible in this group. Whenever someone attempted to communicate something vital, it was lost.

For example, on arriving near the White River, Hal was told by John Thornton that crossing the river was very risky. Hal simply ignored the ominous warning, and commanded the dogs, “Get up there, Buck! Hi! Get up there! Mush on!” (127) But the dogs would not stir at all. In fact, they could not. They were exhausted by now from the serious exploitation of the previous and current owners—particularly by the hopelessly incompetent management of Hal and Charles. Therefore, even though they wanted, all the dogs were unable to obey the command. London implies, however, that the exhaustion was not the only—or main—reason for the disobedience. While the other dogs made effort, though involuntarily—to move, Buck did not move at all: “Buck made no effort. He lay quietly where he had fallen. The lash bit into him again and again, but he neither whined nor struggled.” (128) And London did not fail to comment: “This was the first time Buck had failed.” Buck who had surprised experienced dog-drivers with his power, intelligence, and leadership, “failed” to obey his master’s command!

Here readers can easily understand that Buck was communicating a nonverbal message to the owners. He was not unable to move, but, as London himself emphasized, “He refused to stir.” (129) His excellent instinct let him know that Thornton was right. He wanted to communicate that he would be beaten to death rather than cross the fragile ice on the river, but Hal had no ear to get this message, which drove the team into destruction.

Contrary to Hal, Thornton understood Buck. He knew what Buck was trying to say. After the hideous scream of Hal and his team, Thornton and Buck began their relationship with effective communication based on deep mutual understanding and love.

> John Thornton and Buck looked at each other.
> "You poor devil," said John Thornton, and Buck licked his hand. (132)

The personal and effective communication implies that they would successfully overcome the environmental uncertainty and severity if only they were together. London extended a great deal of energy in describing the verbal and nonverbal communication between the two. Truly, with this powerful tool, they did make a successful adventure. It was when the communication between the two was disconnected that Thornton failed to overcome the attack of nature—the Indians—and was killed.

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So far, we have seen that in *The Call of the Wild* we can find four critical elements—clearly defined goals, members, a structured system hierarchy, and organizational communication—of organization, and that these elements play a major role in the novel's narrative structure and dominant themes. The "dog story," as its author used to call it, is in fact a story of organization. The organizational character of the novel stands out when it is compared with other novels of his, particularly *White Fang*, another companion of this novel:

> [To George P. Brett on Dec. 5, 1904] I have the idea for the next book [i.e. *White Fang*] I shall write—along the first part of next year.
> Not a sequel to *Call of the Wild*.
> But a companion to " " " ".
> I'm going to reverse the process.
> Instead of devolution or decivilization of a dog, I'm going to give the evolution, the civilization of a dog.—development [*sic*] of domesticity, faithfulness, love, morality, & all the amenities & virtues.

> And it will be a *proper* companion-book—in the same style, grasp, concrete way. Have already mapped part of it out. A complete antithesis to the *Call of the Wild*.[160](Emphasis is original)

London emphasizes here that the new novel is not a sequel but a companion piece. He wants to create exactly the same tone of novel with *The Call of the Wild* except by using the opposite process. However, from the organizational perspective, it is a totally different story. There are few organizational elements. White Fang is an individualistic hero. He is the survivor in a cruel and harsh environment—crueler and harsher than that of *The Call of the Wild*. He overcomes it with his cunning, power, and the help of men, but not with the help of other dogs and men as a team. His character in essence is well described in a sentence from the last part of the novel: "All [White Fang] asked of other dogs was to be let alone. His whole life he had kept aloof from his kind, and he still desired to keep aloof."[161] This is an absolute contrast with Buck who always worked with his kind and with men in various organizations. With less organizational features, but with more cruelty and individualism, it fails to be the true companion of *The Call of the Wild*. It is more like "Bâtard" with a happy ending.

This way of reading sheds new light on the interpretation of the novel—reading it through the glass of organizational theories, which let readers see that the novel excellently describes the birth of a great organizational leader who is born a leader and who trains very hard to be so. In the meantime, he experiences multiple leadership styles in various organizations. He eventually rises to be "the leader" of his own organization. Another important factor, however, that empowered Buck to undergo and endure such

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[160] Labor, Leitz, and Shepard, eds., *The Letters of Jack London.* pp. 454-55.
[161] Jack London, *White Fang* (New York: The McMillan Company, 1906). p. 289.

excruciating training experience was motivation—both the will to survive and, in Friedrich Nietzsche's term, "Will to Power." These organizational features provide us with an opportunity to use theories that may help us understand more about organization and its members. Organizational Behavior is one of the academic disciplines in Management, and it mainly focuses on individual or group behavior in organizational settings. For this study, a couple of theories from Organizational Behavior were chosen for the effective interpretation of *The Call of the Wild*. In the remaining part of this chapter, I will introduce Organizational Behavior as an academic discipline as a whole and the two theories from it that will be used in this study for the interpretation of *The Call of the Wild*: one from Motivation Theories (David C. McClelland's Achievement Theory), the other from Leadership Theories (Robert J. House's Path-Goal Theory).

2. A Brief Overview of Organizational Behavior and Its Theories

Organizational Behavior (OB) is a field that tries to understand the behavior of individuals in organizational settings: the way and the reason that people in organization behave in certain ways, prediction of their behavior in the future, and the way to lead them to certain desirable behaviors that will contribute to organizational goals. According to Fred Luthans, "OB tends to be more theoretically oriented and at the micro level of analysis." In other words, Luthans explains, OB's focus is not about organization as a whole as that of Organization Theory or Organization Development is. Its focus is on individuals in organization. In addition, though most of its theories/models

have prescriptive (or predictive) elements as well as descriptive ones, OB is less about finding applicable solutions (which is the main focus of Personnel/Human Resources). It is more theoretical and fundamental. To form theoretical frameworks, OB scholars take interdisciplinary approaches, most of which come from various fields of organizational sciences, and they "[accumulate] knowledge and [test] theories by accepted scientific methods of research."[162]

The field was established as an academic discipline in the mid-twentieth century, but its root can be found in many studies from the late nineteenth century.[163] In fact, effort to understanding other people's behavior has long been an interest of people. Overall, the understanding increases in proportion to the degree you know about them. When a society is more informal and its members have more personal contacts, the possibility of understanding others' behavior increases, and vice versa. Scholars agree that the diverging point from which such understanding became more difficult, and, as such, a greater issue among people, is the Industrial Revolution. In one college textbook Organizational Behavior explains that human interests in other people's behavioral motivation and change increase when organizations increase in size and the degree of voluntariness of their members also increases.[164] If an organization is small in size, then

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[162] Fred Luthans, *Organizational Behavior*, 7th ed. (New York: McGraw-Hill, 1995). pp. 15-6.

[163] Most of the college textbooks on Organizational behavior provide a history and overview of the field. Among them, Bowditch and Buono's provides the most useful information on its history. Here, for the purposes of this paper, I will provide an extremely brief overview of the field—basically a summary of Bowditch and Buono's book—just enough to help readers not familiar to it to understand what it is. For more information, see the first chapter "Management and Organizational Behavior" in James L. Bowditch and Anthony F. Buono, *A Primer on Organizational Behavior,* 2nd ed. (New Yokr: John Wiley &b Sons, 1990).

[164] Jerry L. Gray and Frederick A. Starke, *Organizational Behavior: Concepts and Applications*, 2nd ed. (Columbus, Ohio: Charles E. Merrill Publishing Company, 1980). p. 6.

the relationship among members tends to be close and informal, which helps them to understand more of one another. If people of an organization are forced to become members, motivation of certain (problematic) behaviors does not matter because obedience to the authorities within the groups matters more. In America, from the mid-nineteenth century, the workplace became greatly increased in size and participation became more voluntary. Therefore, the need for such understanding increased greatly and became an important issue among managers.

To solve the newly emerging challenges in organization, scholars and managers began to take rational and scientific approaches. In fact, the late nineteenth century of the Western world was the era when optimism in reason and science, which began from Renaissance, culminated. Not only scholars but also people in general had faith that rational and scientific approaches would eventually solve their problems and would eventually make the world better to live in. Such optimism led those who wanted to solve organizational problems to scientific and rational approaches. Most of all, in order to take those approaches, they had to define human beings in organization. At the turn of the twentieth century, according to James L. Bowditch and Anthony F. Buono, "The dominant set of assumptions about human nature characterized people as rational, economic beings who would act to maximize their own self-interests."[165] Thus, human beings were regarded as suitable objects for scientific study from which scientific solutions would eventually be produced.

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[165] Bowditch and Buono, *A Primer on Organizational Behavior*. p. 9.

The ever increasing need for better understanding of the behavior of people in organization and optimism in reason and science in the late nineteenth century provided a good soil for OB studies to sprout. According to Bowditch and Buono, the history of OB is roughly divided into three eras (or stages / trends): Classical Management (1880s - 1930), Neoclassical Management (1930 - 1960), Modern Management (1960 -).[166] In fact, Classical Management schools were less manifestations of OB than incubators for the discipline. As a fruit of its own time, one of the basic assumptions of this school of scholars was that human beings are hedonistic—in other words, people act or do not act to increase their happiness to the maximum, particularly by securing the greatest possible economic gain. Based on this assumption the school tried to find answers to some critical questions: "how these new forms of industrial organization could be structured, how work could be delegated and coordinated, and how people within these organizational structures could be motivated."[167] Later, OB evolved into the second stage which is called Neoclassical Management." The fundamental difference of this school from the previous era is that it recognized that "workers had social needs, [which] led to a new set of assumptions about human nature." Now emphasis began to be less on people as rational and economic beings. Rather, "social considerations were now seen as the prime motivator of human behavior and work performance."[168] Members in organization began to be regarded as individuals with many differences not as subjects to be standardized for the work process.

166 Ibid. p. 7.
167 Ibid. p. 9.
168 Ibid. p. 13.

Thus, managers were expected to be more attentive to individuals' needs. In the third and final stage began to take a holistic approach in studying organization. It differs from the previous schools "in that it emphasizes conceptualization and analysis, relies heavily on empirical research, and, perhaps most importantly, attempts to integrate the various elements that contribute to the whole organization."[169]

The areas that OB covers have been diversified and specialized as time goes on. Before OB was established as a distinct academic discipline, there were roughly two areas: the study of organization itself such as the Classical school and the Structuralist school (the former took deductive approaches while the latter inductive approaches) and the study of the relationship between the worker and the worker's task (Scientific Management represented by Frederick W. Taylor). Later, the fields it covers have been specialized into several. J. Steven Ott and his co-authors' book *Classic Readings in Organizational Behavior* (2003, 3rd edition) clearly shows the major topics to which the most important writers in OB contributed. According to the writers, they can be categorized into six topics which are chapter titles of the book: leadership, motivation, individuals in teams and groups, effects of the work environment on individuals, power and influence, and organizational change. *Handbook of Organizational Behavior* (2000, 2nd edition) introduces leadership, motivation, small group, organizational culture, organizational design, and risk taking in organization as "standard or wheelhorse themes" (Part I), which denotes that those themes are more established ones compared with those that belong to the theory group that "requires enhanced emphasis" (part II) or those "with

[169] Ibid. p. 16.

great potential" (Part III). Though there are slight disagreements about the subdivisions of OB among scholars, most of them seem to agree that motivation and leadership are the two most indispensible areas in OB. The former is mostly about why people are behaving certain ways, particularly within organization, and the latter focuses on how a leader can motivate members or groups in organization to achieve organizational goals. Here I will introduce two theories which are intended to provide fresh perspectives and deeper understanding of Jack London's *The Call of the Wild*.

A. Motivation Theory: David C. McClelland's Achievement Motivation Theory

The motivation theory that I want to use for the analysis of *The Call of the Wild* is David McClelland's Achievement Motivation theory. In *The Achieving Society* (1961), McClelland explains the theory in detail. His research question for the book is simple but big: what contributes to the rapid economic growth of a country? Certainly, the question cannot be answered easily, nor may the answer be single. There must be many forces that lead a country to economic prosperity. As a psychological theorist, however, he finds a major driving force in the human being. "It would certainly not surprise us to discover that these forces lie largely in man himself—in his fundamental motives and in the way he organizes his relationships to his fellow man."[170] Among human factors, he focuses on achievement motivation, i.e., the need for achievement (*n*

[170] David C. McClelland, *The Achieving Society* (New York: Irvington Publishers, Inc., 1976). p. 3.

Achievement). The hypothesis that he wants to test in the book is that "achievement motivation is in part responsible for economic growth."[171]

The term "achievement motivation"—*n* Achievement—is, as he admits in the newly added introduction of the 1976 edition, confusing and misleading. It does not exactly mean a desire for success or higher achievement. Rather he refers to "the desire to do something better, faster, more efficiently, with less effort. … It is a very specific, *rather rare* [my emphasis], drive which focuses on the goal of efficiency and which expresses itself in activities available in the culture which permit or encourage one to be more efficient; and across cultures the most common form such activity takes is business."[172] In brief, *n* Achievement is a preference for "moderate risk-taking."

To test *n* Achievement levels in various countries, tribes, and ancient and modern societies, he mainly analyzes "fantasies"—including myths, folklores and children's tales in textbooks—as "a type of behavior." The reason he prefers fantasies is that they have relatively fewer behavioral restrictions than people experience in the real world. According to him, human behavior in the real world is bound by many factors such as custom, behavioral codes, or other people's watchful eyes. In that case, it is not easy to figure out motivations of certain behaviors. On the other hand, such restrictions are, at least in theory, much weaker in fantasies. There, almost anything imaginable can

[171] Ibid. p. 36.
[172] Ibid. pp. A-B.

happen because it is only a story, not reality. As such, in fantasies, motivational arousal is more likely to be reflected in behaviors.[173]

Based on this, McClelland analyzed children's stories in textbooks from the years 1925 and 1950 in 30 different countries. The number of stories amount to over 1,300. He decoded the stories and got the *n* Achievement level for each country. Next, he compared the level in 1925 and the speed of economic growth in 1950 for which he used per capita income and the amount of electricity produced per capita as the indices. The hypothesis here is that *n* Achievement level in 1925 "would *predict*" the economic growth in a later age, i.e., in 1950. From this study he found out that *n* Achievement level and rapid economic growth are positively correlated. Later, he expanded the time range of his study, and he analyzed Ancient Greece, Spain in the late Middle Ages, England from the late Middle Ages to the Industrial Revolution, the U.S. from the Industrial Revolution to the present, and pre-Incan Peru. Here again, he analyzed *n* Achievement level from imaginative literature in each case, and he compared the result with the economic growth. The result is that, overall, they were correlated. His theory that suggested a society with high *n* Achievement produces people with high *n* Achievement who in turn add force toward the rapid economic growth of a given society.

One key aspect of McClelland's work is his theory of the characteristics of the businessman—which he mainly terms "entrepreneur"—as the embodiment of high *n* Achievement, who is raised in an environment of high *n* Achievement environment and is located at the center of economic growth. His findings can be summarized in this way:

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[173] Ibid. pp. 39-41.

> The achievement motive should lead individuals to seek out situations which provide moderate challenges to their skills, to perform better in such situations, and to have greater confidence in the likelihood of their success. It should make them conservative where things are completely beyond their control, as in games of chance, and happier when they have some opportunity of influencing the outcome of a series of events by their own actions and of knowing concretely what those actions have accomplished. Contrary to the expectations of extreme economic individualists, the achievement motive should not lead them to perform better when they are working for themselves than when they are working for a group. And finally, it should encourage them to value money not for itself but as a measure of success.[174]

McClelland finds the best model with high *n* Achievement in Hermes, a god in Greek mythology, particularly the character described in *Homeric Hymn to Hermes*, among numerous characterizations in various Greek works. The characterization of Hermes in the hymn depicts him as "the patron of the upwardly mobile Athenian merchant entrepreneurs and reflects their aspirations and characteristics, as seen both by themselves and others." In addition, the hymn "was written when Athenian *n* Achievement was high (around 520 B.C.) as compared with later periods, so that the projected image of the 'merchant businessman' should reflect the characteristics of high *n* Achievement. … So in many ways, the Homeric Hymn to Hermes sums up the characteristics of the entrepreneur and his relation to the traditional social order..." McClelland devotes a whole chapter analyzing how Hermes appears in the hymn, in other words, "what manner of man a person with high n Achievement is."[175]

In Chapter 4, we will see how much the characterization of Buck and other characters, including human beings and other dogs, overlaps with the characteristics of those who have high *n* Achievement. The comparison will present a striking contrast

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[174] Ibid. p. 238.
[175] Ibid. pp. 302-03.

between Buck and other characters—Buck with incomparably high *n* Achievement versus the others with low *n* Achievement. The difference between Buck and the others places Buck in the foreground while the rest become a background that helps the hero look more outstanding.

B. Leadership Theory: Robert J. House's Path-Goal Theory

The essence of Robert J. House's Path-Goal theory is clearly expressed in a sentence written in House's retrospective article: "leaders, to be effective, engage in behaviors that complement subordinates' environments and abilities in a manner that compensates for deficiencies and is instrumental to subordinate satisfaction and individual and work unit performance."[176] The theory is about, as the summary clearly shows, the relationship between a leader's behaviors and the subordinates' satisfaction and performance. Rather than the behavior of leaders, its main focus is on the impact or influence of leader behavior on subordinates.

The theory is one branch of Contingency theory, the core assumption of which is that different situations require different leadership styles whereas the traditional leadership theories' assumption is that there are innate leaders who can be evaluated as "good" in any circumstances, and that, as such, they have only to be found. According to Contingency theory, good leaders in their own organizations may not be suitable in others if they do not change their leadership styles accordingly.

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[176] Robert J. House, "Path-Goal Theory of Leadership: Lessons, Legacy, and a Reformulated Theory." *Leadership Quarterly* 7, no. 3 (1996): pp. 323.

i. Two Important Path-Goal Studies before Robert J. House's Theory

Basil S. Georgopoulos, *et al*. presented the path-goal hypothesis from which House's Path-Goal theory is derived.[177] They studied the relationship between individual productivity and the individual's goal in his or her job. They found that a person who has a goal related to productivity tends to have higher productivity than one who does not. In other words, the person tends to see productivity as a path to achieve the goal and is motivated to focus on it.[178]

In 1970, Martin G. Evans did research on the leader's impact on subordinates' path-goal instrumentalities which he defines as "the individual's perception of how his action or behavior (path) may be related to the individual's idiosyncratic outcomes (goals); path-goal instrumentality is the extent to which the path is seen as helping or hindering the individual in attaining his goals."[179] He came to a conclusion that the evidence from his study of two different groups of workers—utility workers and nurses—supports the hypothesis that a leader's behavior has an indirect impact on subordinates' goal attainment by directly influencing path-goal instrumentality when it and path frequency are related to the achievement of their goals.[180]

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177 Robert J. House, "A Path Goal Theory of Leader Effectiveness." *Administrative Science Quarterly* 16, no. 3 (Sept, 1971), p.322

178 Basil S. Georgopoulos, Gerald M. Mahoney, and Nyle W. Jones, Jr. "A Path-Goal Approach to Productivity." *Journal of Applied Psychology* 41, no. 6 (1957), pp. 345-53.

179 Martin G. Evans, "The Effects of Supervisory Behavior on the Path-Goal Relationship." *Organizational Behavior and Human Performance* 5, no. 3 (1970), p. 279.

180 Evans, *Ibid*, p. 295.

ii. Robert J. House's Path-Goal Theory

Based on Evans's study—and adopting Victor Vroom's Expectancy Theory to it—Robert J. House developed a model that explains the relationship between leader behaviors—leadership styles—and environmental and subordinates' contingency factors. The fundamental assumptions of the theory are that the human being is a goal-oriented being, and that leaders are mediator and facilitator in the organization to which they belong. In fact, the theory's main interest is not in leaders themselves, but in the relationship between them and their subordinates, or more accurately, in the leadership styles' impacts on the subordinates. Therefore, the theory assumes that "the leader's strategic functions are to enhance subordinates' motivation to perform, satisfaction with the job and acceptance of the leader."[181]

On the basis of the assumption, in order to figure out how leaders influence subordinates, House expanded leader behavioral dimensions from the two points of Evans's theory—leader initiating structure and leader consideration—to five points—leader consideration, initiating structure, closeness of supervision, hierarchical influence, and authoritarianism.[182] The dimensions were examined "in terms of path-goal variables such as valence and instrumentality."[183] Figure 3 summarizes his theory. It explains how leader behavior impacts subordinates.

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[181] Robert J. House, and Terence R. Mitchell, "Path-Goal Theory of Leadership." *Journal of Contemporary Business* 3, no. 4 (1974): p. 83.
[182] House, "A Path Goal Theory of Leader Effectiveness." p. 324.
[183] House, p. 321.

Leader Behavior	and	Contingency Factors		Cause	Subordinate Attitudes and Behavior
1. Directive 2. Supportive 3. Achievement-Oriented 4. Participative		1. Subordinate Characteristics Authoritarianism Locus of Control Ability 2. Environmental Factors The Task Formal Authority System Primary Work Group	Influence Influence	Personal Perceptions Motivational Stimuli Constraints Rewards	1. Job Satisfaction Job→Rewards 2. Acceptance of Leader Leader→Rewards 3. Motivational Behavior Effort→Performance Performance→Rewards

Figure 3. Summary of Path-Goal Relationships. Source: R. House & T. Mitchell, "Path-Goal Theory of Leadership", *Journal of Contemporary Business*, Autumn 1974.)

According to the theory, there are four different leader behaviors. The "Directive" leader is one who gives subordinates detailed directions about what they should do and how they should do their work. Under such leadership, reward is given to those who follow the leader's directions. "Supportive" leadership is characterized as a leader's attention to subordinates' needs—both physical and psychological. A supportive leader wants to remove obstacles that prevent subordinates from being motivated to achieve more. However, the removal of obstacles does not necessarily mean making work itself more pleasant. House and Mitchell say that a supportive leader "does little things to make the work more pleasant." He or she is more focused on treating "members as equals and is friendly and approachable." An "achievement-oriented" leader tends to set a high goal for subordinates to achieve, and focuses on encouraging them to achieve it. This kind of leader "continuously seeks improvement in performance *and* shows a high degree of confidence that the subordinates will assume responsibility, put forth effort and accomplish challenging goals." "Participative" leadership allows subordinates

to take part in decision-making in various forms. The leader often consults with subordinates, and he or she often takes their opinions into serious consideration when he or she makes a decision.[184] According to House and Mitchell, the different behaviors of leaders do not necessarily come from a leader's personality. Therefore, a leader with one leadership style in a certain circumstance may show a different one in other conditions.

The leader's behavior impact on subordinates, however, is contingent on other factors such as subordinate characteristics and environmental factors. In other words, the same leader behavior does not produce the same results or responses from subordinates, and the difference comes from the differences in their characteristics and the environments they are in, i.e., contingency factors. Such a view of subordinates comes from the theory's basic hypothesis—"leader behavior will be acceptable to subordinates to the extent that the subordinates see such behavior as either an immediate source of satisfaction or as instrumental to future satisfaction."[185] Subordinates are, according to the theory, not simply and passively influenced by their leaders but they actively and selectively respond to the influence. The contingency factors are moderating variables—in other words, the subordinates' mechanism in responding to the stimuli of their leaders—between leadership styles and subordinates' response to them. The theory presents two contingency variables groups: subordinate characteristics and environmental factors. Whereas the former are within the control of subordinates and operate for subordinates to determine partially whether a leader behavior will give them satisfaction

[184] House and Mitchell, p. 83.
[185] House and Mitchell, p. 85.

immediately or later, the latter are external but are necessary for them to achieve satisfactory performance.

The first group, subordinate characteristics, is composed of three factors: authoritarianism, locus of control, and ability. “Authoritarianism” is about attitudes of subordinates toward authority. “Locus of control” divides subordinates into two groups. Some people tend to find controlling power of a situation within themselves (internal locus of control) while others likely think it exists outside (external locus of control). The internals think they are responsible for the things that happen to them whereas the externals believe that luck or chance makes them happen. “Ability” refers to the level of subordinates’ perceived ability to perform their work in their organization. For example, a person with lower perceived ability will prefer a more directive leader.

The second group, environmental factors, has three subfactors: the subordinates’ tasks (degree of ambiguity of the task), the formal authority system of the organization, and the primary work group. According to House and Mitchell, the environmental factors play mediating roles between leader behavior and subordinates’ performance or satisfaction as long as the leader behavior reduces environmental uncertainties and threats which prevent subordinates from successful pursuit of paths to goals.

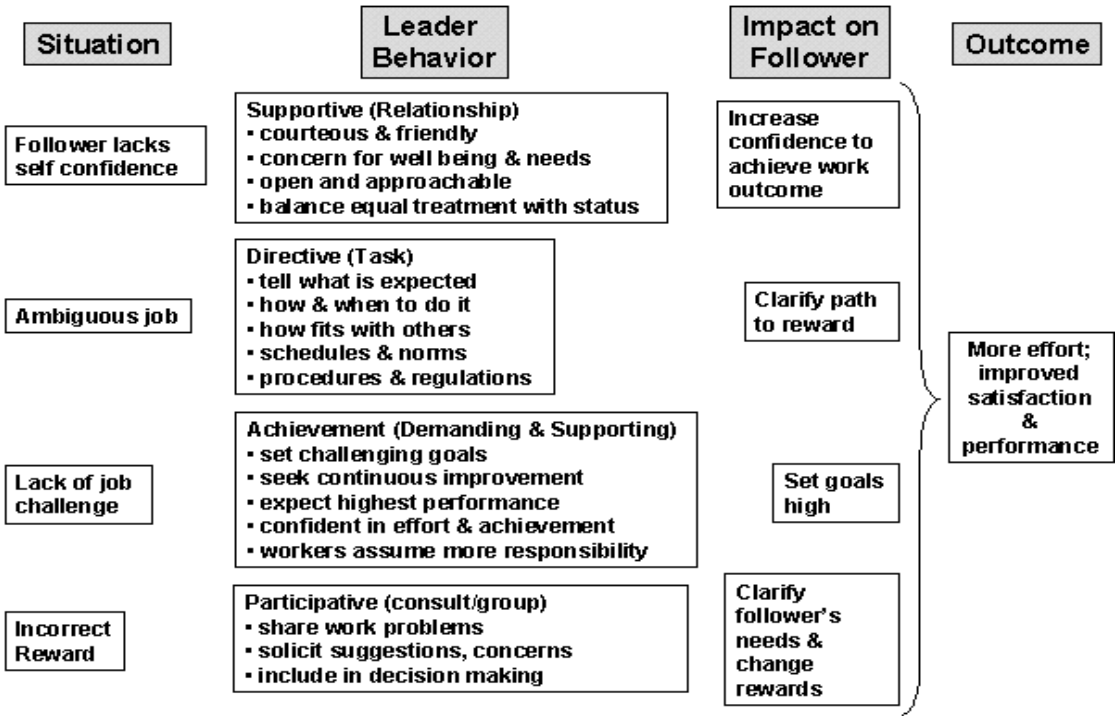

Figure 4. Robert House's Path-Goal Theory. (Source: http://faculty.css.edu/dswenson/web/LEAD/path-goal.html)

From this Path-Goal model, which explains the relationships between leader behaviors and subordinates' satisfaction or performance with two groups of mediating contingency variables, several hypotheses can be derived. Figure 4 shows some examples of them. For example, a participative leader is welcomed more by those subordinates with internal locus of control—"people who believe that what happens to them occurs because of their behavior—than by those with external locus of control—"people who believe that what happens to them occurs because of luck or chance."[186]

186 House and Mitchell, pp. 85-7.

Among the hypotheses, the following are presented by House and Mitchell as “empirically proven”:

-Directive Leadership: “Leader directiveness has a positive correlation with satisfaction and expectancies of subordinates who are engaged in ambiguous tasks and has a negative correlation with satisfaction and expectancies of subordinates engaged in clear tasks.” However, in this case, the ambiguity of tasks, an environmental contingency factor, is not the only contingency factor that mediates between leader behavior and subordinates’ satisfaction. The degree of the subordinate’s authoritarianism is a contingency factor, too. In other words, if a subordinate is “closed-minded, dogmatic, and authoritarian, AND if the task is not well defined (i.e. ambiguous), then directive leadership is preferred by the subordinate.”

-Supportive Leadership: “[Supportive] leadership will have its most positive effect on subordinate satisfaction for subordinates who work on stressful, frustrating or dissatisfying tasks.”

-Achievement-Oriented Leadership: “[For] subordinates performing ambiguous, nonrepetitive tasks, the higher the achievement orientation of leader, the more subordinates were confident that their efforts would pay off in effective performance.”

-Participative Leadership: 1. “When subjects are highly ego-involved in a decision or a task and the decision or task demands are ambiguous, participative leadership will have a positive effect on the satisfaction and motivation of the subordinate, *regardless* of the subordinate’s predisposition toward self-control, authoritarianism or need for independence.” 2. “When subordinates are not ego-involved in their tasks and when task

demands are clear, subordinates who are not authoritarian and who have high needs for independence and self-control will respond favorably to leader participation and their opposite personality types will respond less favorably."[187]

3. CONCLUSION

In this chapter, we analyzed London's *The Call of the Wild* and found that it distinctly has all the critical elements of organization, and then we introduced Organizational Behavior as an academic discipline. OB has its root in London's contemporaries' attempts to understand organization and the behaviors of its members and to solve problems in it. The discipline has much progress since its pioneers, and as such, it provides useful tools to study the behaviors of people in organization. Since it was proven in this chapter that, in *The Call of the Wild,* organizations play a central role, and that most characters are presented not as individuals but as members of organizations, application of a few theories of OB will shed a new light on the novel.

In the next two chapters, I will attempt it. In Chapter 4, David McClelland's Achievement Motivation theory will be used to prove Buck's prominence in that he has far higher need for achievement than anyone else in the novel does. In Chapter 5, with Robert J. House's leadership theory, I will point out various types of leadership shown in the novel and will prove that Buck has a great zeal for a leadership position. Those two chapters will help readers to understand that *The Call of the Wild* is essentially a story of

[187] House and Mitchell, pp. 90-3.

a hero with great achievement motivation who strives not only to survive in a cruel and primitive environment but also to struggle to gain an ultimate leadership position.

Chapter 4 Motivation Theory

In *The Achieving Society* (1961), David C. McClelland argues that all people have three needs that they are motivated to fulfill: the need for achievement (*n* Achievement), the need for affiliation (*n* Affiliation), and the need for power (*n* Power).[188] *n* Achievement has been explained in the previous chapter. *n* Affiliation is the desire to be accepted by other people and to keep a harmonious relationship with them. It is "a concern in fantasy and in action for warm, close relationships with other people."[189] The focus of the people with high *n* Affiliation is the relationship itself. On the other hand, *n* Power is defined as "a concern 'with the control of the means of influencing a person.'"[190] Its focus is not on power itself but manipulation of other people using such power. Some people with high *n* Power have more desire to manipulate other people, while others have a greater tendency to achieve organizational goals effectively utilizing institutional power.

The concept of three needs was not new at all in the 1950s and 1960s because there were many other scholars who did research on those needs. However, what McClelland did was to argue that those needs are mainly learned when people are young and a high degree of that need for Achievement is found among entrepreneurs. Therefore,

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[188] Later, he adds the need for avoidance (*n* Avoidance) to these, and he revised his theory by asserting that people with high *n* Power (organizational, not personal) are more likely to become better leaders than those with high *n* Achievement. I chose not to use his later theory mainly because the people with high *n* Achievement in this novel have more desire to manipulate other people. See. Chapter 10 in David C. McClelland, *Human Motivation* (New York: Cambridge Universty Press, 1987).

[189] McClelland, *The Achieving Society*. p. 161.

[190] Ibid. p. 167.

the education people receive influences what they do when they grow up. (That is why his theory is sometimes called "learned need theory.") According to him, children with high *n* Achievement prefer jobs that require high *n* Achievement—i.e. entrepreneurs or managers who are main contributors of the national economic growth. He attempted to prove in his books and research papers,[191] and particularly in *The Achieving Society*, the relationship between the education of children during a certain period and the national economic growth after about 25 years—the time when those young people became adults. He proved that they were correlated strongly with each other. Another point that he made was that, between them, one factor, *n* Achievement, worked as the moderator. In other words, if a country has high *n* Achievement in educating its children, the country has a high probability of having high economic growth. According to McClelland, other needs do not influence growth directly. He explained that *n* Affiliation is positively correlated with population growth. Only *n* Achievement is highly correlated with national economic growth.

He argued that, although people have all of the needs, every person has one particularly stronger need than the other needs. For example, if one has high *n* Affiliation, then he or she has relatively low *n* Achievement and *n* Power. In this chapter, we will examine what need motivated Buck in Jack London's novel, *The Call of the Wild*. Judging from a simple test that McClelland provides in his article in 1962, Buck and the

[191] See David C. McClelland, ed. *Studies in Motivation* (New York: Appleton-Century-Crofts, Inc.,1955); David C. McClelland, "Business Drive and National Achievement," *Harvard Business Review* 40, no. 4 (1962); David C. McClelland, "Characteristics of Achievers," in *Organizational Behavior: A Book for Readings*, ed. Keith Davis (New York McGraw-Hill, 1977); McClelland, *Human Motivation*; David C. McClelland et al., *The Achievement Motive* (New York: Appleton-Century-Crofts, Inc., 1953).

novel itself have strong cues of high *n* Achievement. For example, in the test, McClelland shows readers a picture and asks them the following questions:

> 1. What is happening? Who is the man?
> 2. What has led up to this situation? That is, what has happened in the past?
> 3. What is the man thinking? What is wanted? By whom?
> 4. What will happen? What will be done?[192]

He then has them create a story from that picture which he analyzes to determine the degree of *n* Achievement. One thing that he observes carefully is how they talk about the picture, which seems to be the man's family. If they have high *n* Achievement, they tend to talk little about the picture while they focus on the man's tasks and problems and how he is coping with them. On the other hand, if they have low *n* Achievement and high *n* Affiliation, they will talk about the picture and his family a great deal.

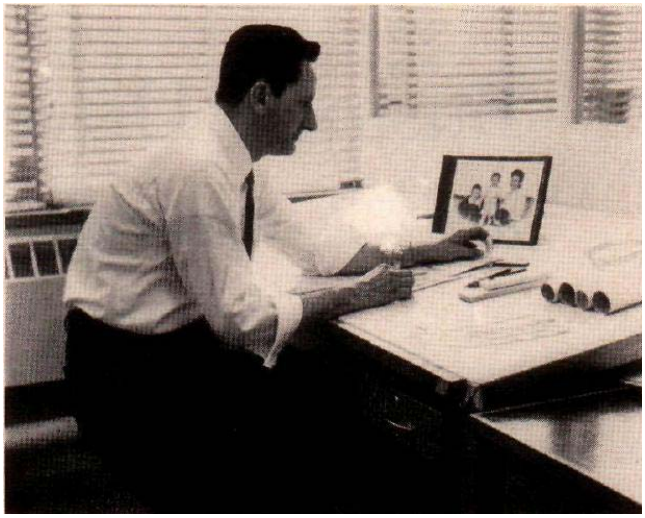

Figure 5 "What Is Your Own Achievement Motivation?" (Source: David C. McClelland, "Business Drive and National Achievement," *Harvard Business Review* 40, no. 4 (1962). p. 100.)

From this perspective, Buck in *The Call of the Wild* seems to have high *n* Achievement rather than high *n* Affiliation or high *n* Power. He was focused on solving

[192] McClelland, "Business Drive and National Achievement." p. 100.

the problems in the new primitive environment, and his memory of his homeland was dim and far away:

> Best of all, perhaps, [Buck] loved to lie near the fire, hind legs crouched under him, fore legs stretched out in front, head raised, and eyes blinking dreamily at the flames. Sometimes he thought of Judge Miller's big house in the sun-kissed Santa Clara Valley, and of the cement swimming-tank, and Ysabel, the Mexican hairless, and Toots, the Japanese pug; but oftener he remembered the man in the red sweater, the death of Curly, the great fight with Spitz, and the good things he had eaten or would like to eat. *He was not homesick. The Sunland was very dim and distant, and such memories had no power over him.* Far more potent were the memories of his heredity that gave things he had never seen before a seeming familiarity; the instincts (which were but the memories of his ancestors become habits) which had lapsed in later days, and still later, in him, quickened and became alive again. (91-92, emphasis is mine.)

Buck is thrown involuntarily into the most severe and cruel environment on earth. Every moment in that land is life-threatening, and to survive he has to do his best to overcome the threats and perils he faces. That may be why the story is so involved with how he survives and finally becomes a dominant figure who solves all the problems he and his organizations face. In the meantime, he almost forgets about Judge Miller's place—his home and where his "family" live—within two months after being brought to the Klondike. It may be because his problems are so great and imminent that he cannot spare time to think about his home and family. But if McClelland is right when he asserts that the entrepreneur constantly complains about difficult tasks, but in fact he loves them,[193] Buck may have been indulging so much in his tasks of survival and becoming a leader that he forgot about his home and his family in California. The tragedy of Curly, the great challenge of Spitz, the tasks of sledding, and the hunger he suffers only invigorate the dormant "instinct" within him and make him feel truly alive. Thus, in this chapter, we

[193] Ibid. p. 105.

will take a look at McClelland's theory in detail focusing on *n* Achievement, and then we will analyze the novel with his theory.

1. DAVID C. MCCLELLAND'S HIGH *N* ACHIEVEMENT MODEL

Within the ten chapters of *The Achieving Society*, the two chapters titled "Entrepreneurial Behavior" and "The Spirit of Hermes" provide useful theoretical frameworks for this study. Hermes as an excellent model of high *n* Achievement has been introduced previously.[194] His example will be used to analyze how much Buck corresponds to this model later in this chapter. Before the analysis of the novel with McClelland's theory, we need to explain more in detail the first part—"Entrepreneurial Behavior"—which will be used as the main theoretical frame into which the Hermes model will be integrated.

[194] See Chapter 5 in McClelland, *The Achieving Society*.

According to McClelland, the best model of high *n* Achievement in the modern era can be found in the entrepreneur, whom he defines very loosely as "the man who organizes the firm (the business unit) and/or increases its productive capacity." McClelland assumes that, if a society has high *n* Achievement, it will "produce more energetic entrepreneurs who, in turn, produce more rapid economic development."[195] More precisely, here he does not mean that a society with high *n* Achievement makes entrepreneurs "more" energetic. Rather, he is arguing that such a society will produce more people who have high *n* Achievement who not only will choose entrepreneurship as their careers but also will become successful and eventually contribute to economic development. He argues, "high *n* Achievement leads people to behave in most of the ways they should behave if they are to fulfill the entrepreneurial

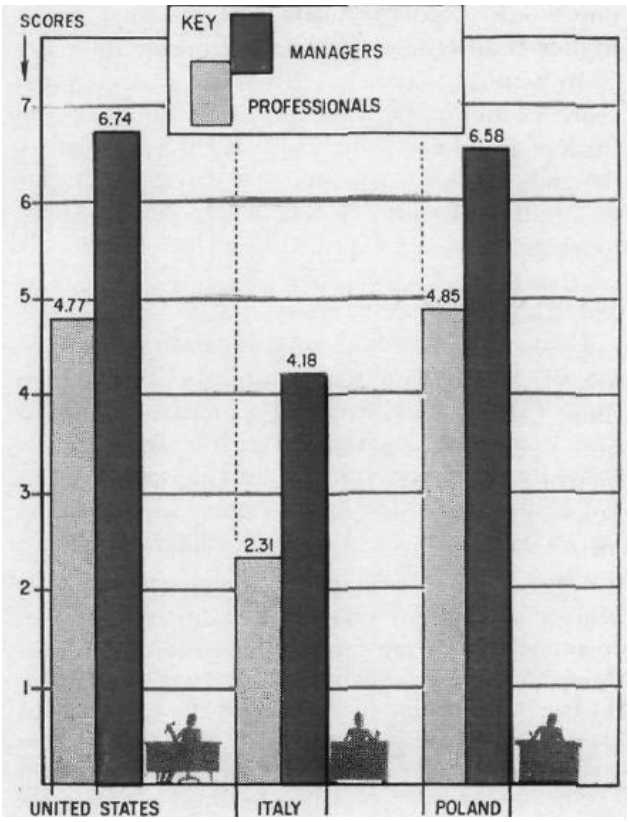

Figure 6 Average *n* Achievement scores of managers and professionals in three countries (Source: David C. McClelland, "Business Drive and National Achievement." *Harvard Business Review* 40, no. 4 (1962), p. 102.

[195] Ibid. p. 205.

role successfully as it has been defined by economists, historians and sociologists."[196] In fact, he suggests that boys with high *n* Achievement from middle-class families tend to choose entrepreneurial jobs.[197] In addition, in Chapter 7, he also proves that entrepreneurs and managers in many countries have high *n* Achievement, and that those with higher *n* Achievement are more successful even among entrepreneurs. Therefore, characteristics of *n* Achievement are the most visible in, what he terms, "entrepreneurial behavior."[198]

A. "Entrepreneurial Behavior"

In Chapter 6, David C. McClelland presents five hypothetical characteristics of entrepreneurial behavior which can be regarded as those of people with high *n* Achievement: risk-taking, energetic and/or novel instrumental activity, individual responsibility, knowledge of result of action, long-range planning, and organizational abilities.

Risk-taking is the characteristic that McClelland explains in greatest detail. Risk-taking can best be paraphrased as a preference for the role of "decision-making under uncertainty." Here, "uncertainty" means that the chances of success are not too high or too low. According to McClelland, if success is guaranteed, or if it is beyond their reach, those with high *n* Achievement are not motivated. They are highly motivated when

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196 Ibid. p. 238.

197 Ibid. pp. 233-44.

198 According to McClelland, "entrepreneurial behavior" is different from "the behavior of entrepreneurs" in a sense that the former refers to the ideal role of entrepreneur while the latter mainly focuses on the behaviors of those whose status are entrepreneur. The former is more theoretical and conceptual than the latter. See ibid. pp. 206-07.

a task is challenging but success is also within their reach. (That is, as they perceive it. According to McClelland, people with high *n* Achievement tend to think that their probability of success is greater when they are without concrete data.) In addition, whether they will succeed or fail must be highly dependent on their decisions in order to motivate them. For example, though success rates in gambling may be as high as in other challenging tasks, those with high *n* Achievement are rarely motivated because the outcome is totally dependent on chance and not on their decisions.[199]

Another characteristic of entrepreneurial behavior is a preference for energetic and/or novel instrumental activity. People with high *n* Achievement do not like monotonous tasks that do not require innovative approaches. As risk-takers, they prefer tasks with a moderate degree of chance for failure, which, in turn, require people to devise better ways to enhance the chance of success. In particular, they work harder when they perceive that their personal effort to find new solutions will contribute to the probability of success. As for energetic activity, McClelland finds that it can be seen in most business entrepreneurs, but he cannot confirm whether it is unique to them because many professionals who have relatively low *n* Achievement also work long hours with vigor. Thus, he concludes that innovation is the unique characteristic of business entrepreneurs.[200]

Since people with high *n* Achievement prefer to take risks, they prefer to take individual responsibility. Thus, they prefer to lead rather than to be led. McClelland

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[199] Ibid. pp. 210-24.
[200] Ibid. p. 226.

emphasizes, "the *achievement satisfaction arises from having initiated the action that is successful*, rather than from public recognition for an individual accomplishment."[201]

The fourth characteristic of entrepreneurial behavior is a preference for feedback for their performance. While people with low *n* Achievement do not value feedback, those with high *n* Achievement actively request it. Especially when they receive concrete feedback that shows how well they are doing and that will help them improve their ability to solve problems, they become more motivated than when they receive friendly and emotional support. This is reasonable because, as risk-takers, they want to initiate decisions that will increase the probability of success. They want input from others that will help them make better decisions. However, detailed input is not the only kind of feedback that they want. They also seek a token of appraisal of their performance. According to McClelland, "people with high *n* Achievement have been shown to perform significantly better under well controlled experimental conditions when they have positive and definite feedback as to how well they are doing."[202] He interprets this to mean that money is the representative form of the evaluation of their performance. That is why they appear to pursue financial gain while in fact they are eager for a positive appraisal of their efforts.[203]

McClelland explains the last two characteristics of entrepreneurial behavior very briefly—long-range planning and organizational abilities. Simply, he argues that if people with high *n* Achievement are entrepreneurs, "they should 'think ahead' more. In

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[201] Ibid. p. 230.
[202] Ibid. p. 232.
[203] Ibid. p. 237.

fact they do."[204] In addition, as a logical consequence of the other characteristics, they have greater ability to organize people to cooperate in order to execute their ideas.[205]

In sum, the characteristics of entrepreneurial behavior that are identical to those of people with high *n* Achievement show that they are managers and business leaders who have a strong desire to do a good job. They are those "who spend a lot of their time thinking about getting ahead, inventing new gadgets, defining problems that need to be solved, considering alternative means of solving them, and calling in experts for help."[206] The number of those with high *n* Achievement, according to McClelland, is greater in the society with high *n* Achievement. Such a society highly values the characteristics of high *n* Achievement.

B. "Characteristics of Achievers"[207]

In 1962, one year after he published *The Achieving Society*, McClelland published a short article in *Harvard Business Review*. In this article, he reintroduces the characteristics of people with high *n* Achievement. Although his explanation here is virtually a summary of the book, he goes one step further. He integrates some elements of the characteristics of Hermes that have been explained in the previous chapter into the six

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[204] Ibid. p. 237.

[205] The "findings" of McClelland appear to be within the boundary of common sense, and as such, we can think there is nothing new about them. However, it is important to have in mind that he created a theory that explains it and, by various experiments, proved that it is valid. In fact, there are some theories which appeal to common sense but fail to produce a desired outcome. Abraham Maslow's Hierarchy of Needs theory is a good example of it. Scholars agree that the theory is highly intuitive, yet it failed in many experiments. For more information on Maslow's theory, see Abraham H. Maslow, *Toward a Psychology of Being*, 2nd ed. (New York: D. Van Nostrand, 1968).

[206] McClelland, "Business Drive and National Achievement." p. 102.

[207] All direct quotes in this section, if not footnoted, are from ibid. pp. 103-06.

theoretical categories of Entrepreneurial Behavior, which he also explains in detail in his book. In addition, while he retains a few of the characteristics, he creates new characteristics as well. This results in six items—but not identical with the previous ones—under the title "characteristics of achievers" that "do seem to fit [people] unusually well for being a business executive" or a business entrepreneur. The six characteristics of "achievers" are as follow:

- The desire for a leadership position.
- The preference for "moderate achievement goals to take calculated risks."
- The preference for "concrete feedback as to how well he is doing."
- The inclination to travel.
- The willingness to sacrifice small things in hand for greater achievements.
- The preference for experts, rather than friends, as working partners.

Among the six characteristics of the newer version, the inclination to feedback remained relatively intact from the older version. The fourth and fifth characteristics are from the model of Hermes as the representative character of high *n* Achievement. The origin of the last one is not clear, but he mentioned something similar when he dealt with feedback in his book. There he mentioned that business entrepreneurs tend to prefer "task feedback" rather than the "feeling feedback" that people with high *n* Affiliation desire.[208] The second characteristic is mainly derived from the first characteristics of "entrepreneurial behavior"—risk-taking. The first one, however, is rather complex. He explains that achievers like "situations in which [they take] personal

[208] McClelland, *The Achieving Society*. p. 232.

responsibility for finding solutions to problems." In this definition, the "personal responsibility" part definitely is from the third characteristic of "entrepreneurial behavior" while "solution to problems" is partly derived from the second (i.e. the preference for vigorous work and innovation) and partly the first (i.e. the avoidance of depending on chance). In the new list, the characteristics of long-range planning and organizational abilities—the fifth and the sixth characteristics of entrepreneurial behavior—seem to have disappeared. Instead, a new one, strategic sacrifice for greater achievement (the fifth characteristic), appeared on the list.

The change in the list of characteristics, however, is not the only modification. In the new article, he classifies the six characteristics into two groups: major characteristics and minor ones. He classifies the first three characteristics in the above list as major while the rest are labeled as minor. The major characteristics are "the most important" characteristics of people with high *n* Achievement, which he emphasizes in this article, but he does not provide any explanation as to why they are more important than the others. He only argues that those three characteristics are indispensible in order to become successful entrepreneurs while the others are not.

If the characteristics of entrepreneurial behavior that McClelland enumerates and tests in *The Achieving Society* are the representative characteristics of high *n* Achievement, they must be identical with those of achievers in his article in the *Harvard Business Review*, even more so because in two writings he explicitly states that these characteristics are those of business entrepreneurs. Yet, he does not provide any explanation why and how the list has changed. One year after he published his book, he

might have found new pieces of evidence that led him to change his list, but he does not say so. However, one notable thing is that there is relative less modification in the major group than the minor one. It leads us to focus on the more important aspects of high *n* Achievement. Thus, using the newer frame, I will analyze Jack London's *The Call of the Wild* and examine how London creates a novel that conveys very high *n* Achievement partly by creating a hero with strong characteristics of high *n* Achievement and partly by making such characteristics salient through the novel. This interpretation provides a new way to enjoy the novel as well as a possible explanation for its stunning popularity at the time it was published.

2. BUCK, A HERO WITH HIGH *N* ACHIEVEMENT

From the perspective of David C. McClelland's theory, it becomes clear that Jack London emphasizes the characteristics of high *n* Achievement that Buck (and *The Call of the Wild* as a whole) had. The following analysis suggests that London contrasts Buck with other characters, including dogs and people, in terms of the characteristics of high *n* Achievement. While Buck is described as having five out of six of the characteristics (preferences for leadership, risk-taking, feedback, travel, and expertise), the other characters have none or few. This contrast makes Buck conspicuous in terms of achievement motivation and demonstrates that the novel is dominated by the image of its highly motivational hero.

A. Major High *n* Achievement Characteristics

Among all the characteristics of people with high *n* Achievement, London seems to put much energy into emphasizing that Buck is prominent in three characteristics of high *n* Achievement which McClelland termed "major characteristics": the desire for leadership, the pursuit of moderate goals with calculated risk-taking, and the preference for concrete feedback.

i. The Desire for Leadership

In the first part of the *The Call of the Wild*, Jack London describes the "demesne" in which Buck rules:

> Buck lived at a big house in the sun-kissed Santa Clara Valley. Judge Miller's place, it was called. It stood back from the road, half hidden among the trees, through which glimpses could be caught of the wide cool veranda that ran around its four sides. The house was approached by gravelled driveways which wound about through wide-spreading lawns and under the interlacing boughs of tall poplars. At the rear things were on even a more spacious scale than at the front. There were great stables, where a dozen grooms and boys held forth, rows of vine-clad servants' cottages, an endless and orderly array of outhouses, long grape arbors, green pastures, orchards, and berry patches. Then there was the pumping plant for the artesian well, and the big cement tank where Judge Miller's boys took their morning plunge and kept cool in the hot afternoon.
>
> And over this great demesne Buck ruled. (10)

The place where Buck lived was a large mansion that reminds readers of a castle or a southern plantation mansion in which an aristocrat lived and ruled. It had "wide-spreading lawns," "great stables," "servants' cottages, an endless and orderly array of outhouses, long grape arbors, green pastures, orchards, and berry patches." (10)[209] It

[209] See the pictures in Daniel Dyer, ed. *The Call of the Wild: With an Illustrated Reader's Companion* (Norman: University of Oklahoma Press,1995). p. 85. The pictures in the page show New Park of Judge Bond who is the real model of Judge Miller. According to Dyer, he purchased a large tract of land in California's Santa Clara and built the twenty-five-room mansion there. According to him, Jack London's description of Judge Miller's place exactly matches New Park.

was a “demesne,” or “realm.” There is no mistaking that its owner (or the ruler) was Judge Miller, and Buck was one of his belongings. Yet, the description is centered on Buck, and he is imaged as the leader (or the ruler) of the kingdom. When he walked around the place, “he stalked imperiously.” He retained “dignity that comes of good living and universal respect, [which] enabled him to carry himself in right royal fashion.” His life was that of “sated aristocrat.” (12) In conclusion, he was “neither house-dog nor kennel dog. The whole realm was his.” (11) Or at least he thought so.

Clearly, Buck at Judge Miller’s place was the ruler, or the leader, but his leadership did not mean anything. His environment was “sun-kissed,” which means there were no serious problems to challenge him or his organization. In fact, the place (or the organization) did not need a leader (or ruler) at all. Nobody cared if Buck was the leader or not, so no one challenged his position. The organization was stable and under control; there was no responsibility for him to take, nor were there serious problems that required innovative approaches to solve. This is the kind of situation in which those with high *n* Achievement are not motivated at all. They want to get out of it.

In fact, a delicate implication here is that Buck lived in a fantasy world in which he appointed himself as the “ruler.” He even thought that “he was king, king over all creeping, crawling, flying things of Judge Miller’s place, humans included.” (12) It became explicit in the process of his kidnap. When Manuel, one of the gardener’s helpers and the person who kidnapped and sold him, tried to put a rope around Buck’s neck, he accepted it “with dignity” which, however, people did not acknowledge:

> Buck had accepted the rope with quiet dignity. To be sure, it was an unwonted performance: but he had learned to trust in men he knew, and to give them credit for a wisdom that outreached his own. But when the ends of the rope were placed in the stranger's hands, he growled menacingly. He had merely intimated his displeasure, in his pride believing that to intimate was to command. But to his surprise the rope tightened around his neck, shutting off his breath. In quick rage he sprang at the man, who met him halfway, grappled him close by the throat, and with a deft twist threw him over on his back. (14-15)

This was the moment when Buck realized that his leadership, or his kingship, was not real. He had lived in a fantasy world in which he enjoyed leader status, but the world he lived in did not need a leader at all. He was not a king. In fact, he was just a pet—though much loved—of Judge Miller, who was the true leader of the domain. The rope symbolized it. He was not in leadership but in a submissive position.

The transition from the comfort of Judge Miller's place to the primitive Klondike was a transition from a fantasy-like and unchallenging world to a real and challenging world, and through that process Buck began to realize who he really was. In fact, as one with high *n* Achievement, he could not stay at Judge Miller's place because it had all the features that achievers do not like. Of course, the transition from Judge Miller's place to the Northland was not what he wanted or intended. Yet, the way London describes Buck's life in the Santa Clara Valley implies that it was his destiny to leave it. For example, Judge Miller's place was favorable and without any problems, but we are not sure if Buck was happy there because the narrator does not mention it at all. In addition, Buck did not miss home in the midst of the primitive life in the Klondike. Rather, he found a certain level of satisfaction. He was more satisfied and happier as he came closer to the source of the call of the wild to which he answered, and the call virtually began with the kidnap. These facts imply that, although Judge Miller's place

was a civilized and favorable place to live in, it was not the kind of place where Buck could find true satisfaction. It may be the reason why he did not resist the rope that was the beginning of the savageness he experienced.

According to McClelland, achievers are mainly educated in the early stage of life, but he does not deny that many of them are born achievers. There is no clear evidence that shows what London thought about leadership. London must have believed, at least around the time when he wrote *The Call of the Wild*, that a leader was born, and that was what most of the business scholars believed at that time. In those days, their main concern was how to find the right leader. He believed in racial and ethnic superiority. In a letter to a friend in 1899, he wrote, "A man's a man, no matter what his blood, so long as that blood is good. The negro races, the mongrel races, the slavish races, the unprogressive races, are of bad blood—that is, of blood which is not qualified to permit them to successfully survive the selection by which the fittest survive, and which the next few centuries, in my opinion, will see terribly intensified."[210] As a reflection of London's faith, in this novel, Buck is a born achiever, and throughout the novel he grows into a great achiever. The story is about Buck's acquisition of true dignity after he cast away the fake one he had at his home. In this sense, the transition, though it happened in spite of his will, might have been one that Buck longed for deep in his heart, and that may be one reason why he almost forgot his home shortly after he arrived in the Klondike.

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[210] Labor, Leitz, and Shepard, eds., *The Letters of Jack London*. p. 87.

The Klondike provided a perfect environment for an achiever. There, "responsibility" became a very meaningful word even on the individual level. There, everyone must be responsible for his or her own life. Curly's death was a sobering experience that warned Buck to be responsible for his own life. It was a cruel place, so if you failed to take care of your own life, you would be torn to pieces and die as Curly who, as soon as she arrived there, approached the huskies to make friends with them. Survival was not guaranteed in that primitive land. Everyone had to be on guard. The Klondike was not a place for those with high *n* Affiliation like Curly.

Survival was not a simple task in the new land. There were numerous threats (or problems) that could cause Buck to lose his life at any moment. Survival itself required innovative solutions—which meant finding new ways he had never imagined before—for Buck who was not accustomed to the game of survival in the Klondike. He had to learn things that were new to him. Friendliness was mistaken as cowardliness, so he had to look strong and unforgiving. In order to get away from ever-haunting hunger, he had to compromise the moral ethic he learned from the "sun-kissed" civilized world by stealing food. When he had to fight to the death, he had to devise an innovative strategy—which was mainly the product of his imagination—to kill the other. That was the main difference between Buck and Spitz, who fought to the death for the leadership of the team: "But Buck possessed a quality that made for greatness—imagination. He fought by instinct, but he could fight by head as well." (78-79)

Another task that demanded a high level of responsibility and innovative solutions in the Klondike was sledding. As seen before, sledding requires a tightly

organized team, and, sledding in the region with the most severe weather on earth was accomplished always, as London describes, “at the risk of life to dog and man.” (60) Because the dog-led sledge was the only means of transportation in such an environment, people heavily depended on dogs for the success of their adventures. Among all dogs, as mentioned before, the lead dog was the most important. A witness who travelled the Klondike once wrote:

> The miners and the men who make a business of freighting with dog-teams are always in search of dogs that promise to make good leaders, because a well-trained leader is worth as much to the driver as any two dogs in the team. If he is trained properly and responds instantly to the commands of his master *he relieves him of half the difficulty of running the team*. A good leader will turn instantly to the right or to the left as the driver shouts “gee,” or “haw,” and when an extra effort is needed to draw the sled over an obstruction, a word from the driver puts an energy and life into the leader that are instantly imitated by every other dog in the team.[211] (Emphasis is mine.)

Because of the series of unending and unexpected problems that the team had to face, the leader position among the sledding dogs required, as Robert C. Kirk explained, a high level of responsibility and quick and sound judgment which many times necessitated the execution of innovation solutions. Many times, the required judgment came in the form of obedience to the dog-driver’s command, but in some cases, the whole team including the dog-driver depended solely on the judgment of the lead dog for survival.[212]

Leadership over other dogs is the position for which those with high *n* Achievement would aspire. As a great achiever, Buck had a strong desire for it. After he figured out how to survive in the most hostile kind of environment, he learned to work as

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[211] Robert C. Kirk, *Twelve Months in Klondike* (London: William Heinemann, 1899). pp. 192-193.

[212] Egerton R. Young introduces one episode that Jack, the lead dog of his team, rescued the whole team through a hideous blizzard in which no one could do anything. See chapter 6 in Young, *My Dogs in the Northland*.

a hand in a sledding team. His position was one that was mostly reserved for the unskilled laborers. In that position, all that he could contribute was labor, or power to pull. It required a certain amount of skill, but that was minimal. It was not challenging at all, nor did it require much responsibility. It was not the place for a dog with high *n* Achievement. As an achiever, it was his destiny to strive for the leadership position. The problem was that the team already had a strong leader, a husky named Spitz.

> It was inevitable that the clash for leadership should come. Buck wanted it. He wanted it because it was his nature, because he had been gripped tight by that nameless, incomprehensible pride of the trail and trace—that pride which holds dogs in the toil to the last gasp, which lures them to die joyfully in the harness, and breaks their hearts if they are cut out of the harness. (66)

Once he joined an organization, he became an organizational being, as other sledding dogs did. He wanted to toil as a member of an organization. Even though he eventually got away from the harness of the submissive labor of pulling sleds, at this stage, the sledding team was the only world he could think of. In this world, he wanted to take the position of responsibility, the position in which innovative solutions were critical to solve many problems of life and death.

If the second chapter is about Buck's adjustment and learning how to survive in the primitive environment, the chapter that follows is about his struggle toward the leadership of his organization. Once he set his mind on that position, he challenged Spitz's leadership strategically. First, he did not acknowledge Spitz's leadership personally. He did not allow Spitz to punish him. Once he succeeded in personal rebellion, he publicized his intention, and prevented Spitz from punishing other dogs as the leader of the organization: "He openly threatened the other's leadership. He came

between him and the shirks he should have punished. And he did it deliberately." (67) At last, his rebellion led Spitz to the final attack against himself, which ended in a bloody fight between the leader and the aspirant. Buck won the fight, and the loser had to suffer the cruelty that primitive nature imposed on him.

On the morning after the fight, Buck claimed his right. Skipping all the hierarchical steps, from a mere hand, he was demanding a promotion to the leader position. When the dog driver did not recognize him as the new leader of the team, that did not stop him from pursuing the position:

> While Perrault packed the camp outfit and loaded the sled, the dog-driver proceeded to harness the dogs. Buck trotted up to the place Spitz would have occupied as leader; but François, not noticing him, brought Sol-leks to the coveted position. In his judgment, Sol-leks was the best lead-dog left. Buck sprang upon Sol-leks in a fury, driving him back and standing in his place.
>
> "Eh? eh?" François cried, slapping his thighs gleefully. "Look at dat Buck. Heem keel dat Spitz, heem t'ink to take de job."
>
> "Go 'way, Chook!" he cried, but Buck refused to budge.
>
> He took Buck by the scruff of the neck, and though the dog growled threateningly, dragged him to one side and replaced Sol-leks. The old dog did not like it, and showed plainly that he was afraid of Buck. François was obdurate, but when he turned his back Buck again displaced Sol-leks, who was not at all unwilling to go.
>
> François was angry. "Now, by Gar, I feex you!" he cried, coming back with a heavy club in his hand.
>
> Buck remembered the man in the red sweater, and retreated slowly; nor did he attempt to charge in when Sol-leks was once more brought forward. But he circled just beyond the range of the club, snarling with bitterness and rage; and while he circled he watched the club so as to dodge it if thrown by François, for he was become [*sic*] wise in the way of clubs.
>
> The driver went about his work, and he called to Buck when he was ready to put him in his old place in front of Dave. Buck retreated two or three steps. François followed him up, whereupon he again retreated. After some time of this, François threw down the club, thinking that Buck feared a thrashing. But Buck was in open revolt. *He wanted, not to escape a clubbing, but to have the leadership. It was his by right. He had earned it, and he would not be content with less.* (83-85, emphasis is mine.)

Buck craved that position, and finally he got it. However, one might think that Buck's desire for leadership can be regarded as high *n* Power, not high *n* Achievement. Considering that high *n* Power is focused on manipulating other people, Buck's desire cannot be interpreted so. Rather, he seems to have been convinced that he could be better than Spitz, which he proved to be the case after he became the leader of the team:

> But it was in giving the law and making his mates live up to it, that Buck excelled. Dave and Sol-leks did not mind the change in leadership. It was none of their business. Their business was to toil, and toil mightily, in the traces. So long as that [*sic*] were not interfered with, they did not care what happened. Billee, the good-natured, could lead for all they cared, so long as he kept order. The rest of the team, however, had grown unruly during the last days of Spitz, and their surprise was great now that Buck proceeded to lick them into shape.
>
> Pike, who pulled at Buck's heels, and who never put an ounce more of his weight against the breast-band than he was compelled to do, was swiftly and repeatedly shaken for loafing; and ere the first day was done he was pulling more than ever before in his life. The first night in camp, Joe, the sour one, was punished roundly—a thing that Spitz had never succeeded in doing. Buck simply smothered him by virtue of superior weight, and cut him up till he ceased snapping and began to whine for mercy. (87-88)

He wanted to take the responsible position and lead the organization to greater productivity with his ability to lead and to solve problems with his imagination. That may be why the fourth chapter emphasizes the record-breaking run of the team after Buck took over the leadership. Buck was a better leader with greater ability. He claimed it and proved it.

ii. Moderate Goal & Calculated Risk-taking

Those with high *n* Achievement are highly motivated when they have a moderately challenging goal. The "moderate goal" here can be defined as a goal that is

neither so difficult to achieve as to be perceived as impossible, nor so easy that it does not require great effort to achieve it. It is a task which is challenging enough for them to have to use almost all their resources in order to be successful, but which still remains—at least as they perceive it—within their reach. The task seems to be perceived by them as "very difficult," and as such they complain about the task, which, in reality, they enjoy. McClelland summarizes it very clearly:

> Therefore, we waste our time feeling sorry for the entrepreneur whose constant complaints are that he is overworking, that he has more problems than he knows how to deal with, that he is doomed to ulcers because of overwork, and so on. The bald truth is that if he has high *n* Achievement, he loves all those challenges he complains about. In fact, a careful study might well show that he creates most of them for himself. He may talk about quitting business and living on his investments, but if he did, he might then *really* get ulcers. The state of mind of being a little overextended is precisely the one he seeks, since overcoming difficulties gives him achievement satisfaction.[213]

As a dog, Buck could not verbally complain about the environment into which he was thrown, but the overall tone of the novel, which reflects his viewpoint, is virtually complaining on his behalf that "he is doomed to ulcers." Yet, Buck did not suffer from nostalgia for his home in the Santa Clara Valley. Rather, he not only survived in the most challenging circumstances, but also rose to be the greatest conqueror via the leadership of the sledding teams. Throughout the novel, he overcame obstacles and achieved the highest status. It was extremely hard for him, but he enjoyed it. He was clearly an achiever with high *n* Achievement.

After he was kidnapped, he resisted ferociously, partly because he was not accustomed to the ill treatment and partly because he felt that great challenges were coming to him—"He did not know why, but he felt oppressed by the vague sense of

[213] McClelland, "Business Drive and National Achievement." p. 105.

impending calamity" (17)—but it can be interpreted as a big "complaint" about the new challenging situation. As mentioned before, achievers complain many about something, but, in reality, they enjoy it: "This ecstasy, this forgetfulness of living, comes to the artist, caught up and out of himself in a sheet of flame; it comes to the soldier, war-mad on a stricken field and refusing quarter; and it came to Buck, leading the pack, sounding the old wolf-cry, straining after the food that was alive and that fled swiftly before him through the moonlight." (74-75)

Preferring a moderately challenging goal, the achievers calculate the risk they have to take to achieve the goal. If the risk is too high, they do not attempt it. The risk must be within a reasonable boundary. Again, the task must be challenging, which means there must be a certain level of risk, but it must not be too costly. If they perceive that the risk is too high, they do not attempt to take the risk. That is exactly what Buck did.

Buck was an excellent risk-calculator: "He was preëminently cunning, and could bide his time with a patience that was nothing less than primitive." (66) Yet, this was only after he realized more about himself. As McClelland asserts, people with high *n* Achievement tend to overestimate their own ability to overcome obstacles when they are without objective data about the task and their own ability.[214] Such overestimation often leads to misjudgment, which brings about failure. Before he was disciplined by the man in Chapter 1, Buck made such an error. After he realized that he was being kidnapped by "bad" people who treated him rudely and cruelly, he became more and more ferocious,

[214] McClelland, *The Achieving Society*. p. 223.

and, by the time he met the man in the red sweater, “A crack dog-doctor” (16), “his eyes turned blood-shot, and he was metamorphosed into a raging fiend.” Buck attacked the man erroneously thinking he would win the game: “he drew himself together for the spring, hair bristling, mouth foaming, a mad glitter in his blood-shot eyes. Straight at the man he launched his one hundred and forty pounds of fury, surcharged with the pent passion of two days and nights.” (21) But he was beaten soundly with the club that the man held. Miscalculation led him to challenge the impossible mission. “This time he was aware that it was the club, but his madness knew no caution.” (22) At the last attempt, he was beaten again, and became “utterly senseless.” (23) It was a total failure and the result of a false sense of identity.

The man in the red sweater disciplined him to make him realize his place, in other words, his limitation:

> “Well, Buck, my boy,” he went on in a genial voice, “we’ve had our little ruction, and the best thing we can do is to let it go at that. You’ve learned your place, and I know mine. Be a good dog and all'll go well and the goose hang high. Be a bad dog, and I’ll whale the stuffin’ outa you. Understand?” (23-24)

The realization helped him to calculate realistically. Those with high *n* Achievement are not motivated to attempt impossible missions. Thus, after he learned his lesson, Buck did not try to attack the man as “he fearlessly patted the head he had so mercilessly pounded, and though Buck's hair involuntarily bristled at touch of the hand, he endured it without protest. When the man brought him water he drank eagerly, and later bolted a generous meal of raw meat, chunk by chunk, from the man's hand.” (24)

His submissive compromise with the man, however, was different from those of other dogs, and London does not fail to make it clear: “Of this last Buck was never

guilty, though he did see beaten dogs that fawned upon the man, and wagged their tails, and licked his hand. Also he saw one dog, that would neither conciliate nor obey, finally killed in the struggle for mastery." (25) As one with high *n* Achievement, he strategically became submissive, and it was the result of a sobering calculation of risk-taking. He had to compromise in order to survive, but he did not give up his soul. Some dogs were different. They became truly servile. He was also different from the dog who refused to be submissive and, as a result, was killed. Definitely, that dog lacked high *n* Achievement.

The realization of his identity and the reality of cruelty and primitiveness later helped Buck greatly. Whenever he perceived an impossible task, he avoided it. For example, when the harness of sledding was put around his body, he accepted it. "Though his dignity was sorely hurt by thus being made a draught animal, he was too wise to rebel." (36) He knew that there was no way to avoid it. When a mad dog chased him, Buck, who had never allowed any dog to treat him badly—even the hostile Spitz—simply ran for his life away from her. (60) He never tried to dominate or rule her. He knew that it was an impossible mission. The best example of his avoidance of an impossible mission is when the third owners—the worst owners of all the human leaders he had—attempted to cross the river at the time when the ice on it was becoming more and more fragile because of the warm weather. As low *n* Achievers[215], they did not calculate the risk they

[215] As will be discussed later in this chapter in detail, Hal and Mercedes had strong characteristics of high *n* Power. According to McClelland, a person has only one high need among the three needs—need for Achievement, need for Affiliation, and need for Power.

had to take to cross, ignoring all the warnings they heard from other people. Yet, Buck perceived it, and he refused to obey their order to lead the sled to the river.

> He had a vague feeling of impending doom. This had been strong upon him when he pulled in to the bank, and it had not departed from him. What of the thin and rotten ice he had felt under his feet all day, it seemed that he sensed disaster close at hand, out there ahead on the ice where his master was trying to drive him. He refused to stir. (129)

Because the mission was perceived as impossible, Buck was not motivated at all. Leaving Buck behind, the human leaders and the other dogs ran into the river where all drowned to death. Buck alone saved his life.

Pursuing moderate goals and performing the smart calculation of risk-taking are prominent characteristics of Buck contrasting with other characters in the novel. In fact, in the novel, everyone who pursued goals beyond his or her capacity had to face disasters. For example, the dog who came later than Buck to the place of the man with a club and refused to the end to obey the man was beaten to death. Likewise, Spitz, who was genetically inferior to Buck, was killed when he challenged him. To cite another example, Thornton's death can be explained in terms of McClelland's motivation theory. He was a good person who saved Buck's life, but he was not the type of person who pursued a moderate goal. We can find a good example of it in one of the most famous scenes of *The Call of the Wild*: the betting on the weight that Buck could pull. (151-161) Here, Thornton revealed his recklessness in pursuing the goal. When men were boasting about their dogs' strength, he recklessly insisted that Buck could pull one thousand pounds, which was never the result of reasonable calculation. He himself was not sure if Buck could do it, and his recklessness drove him to great trouble. Luckily, it turned out

that Buck was strong enough to have his master win the bet and make money, but, clearly for Thornton, it was never a moderate goal. In that sense, he was not a person with high *n* Achievement. As such, he pursued another immoderate goal: an adventure to the "lost mine" where all the people who had previously visited it had disappeared. It was a dangerous place—an immoderate goal:

> This lost mine was steeped in tragedy and shrouded in mystery. No one knew of the first man. The oldest tradition stopped before it got back to him. From the beginning there had been an ancient and ramshackle cabin. …… But no living man had looted this treasure house, and the dead were dead; wherefore John Thornton and Pete and Hans, with Buck and half a dozen other dogs, faced into the East on an unknown trail to achieve where men and dogs as good as themselves had failed. (165-166)

As all those who pursued immoderate goals and those related to them had been killed, all but Buck were killed there.

Here, we need to question why only Buck survived when all the others in his own organizations were killed—in both Hal's team and Thornton's team. If their goals were dangerous to the team, then was it not true that those goals were dangerous to Buck, too? The two cases are not the same. The former was a natural disaster that no one could avoid, even Buck. Therefore, Buck avoided it. That was how he survived. In the latter case, the disaster is different from the former: It was about power and skill. Thornton and the others were overwhelmed by Yeehats, the Indians who killed them. They could not beat them. It was an impossible task. Yet it was not true for Buck. By the time he arrived at the lost mine, he was already the greatest warrior in the area. Therefore, a goal may be immoderate to some, but the same goal may be moderate to others.

In fact, throughout the novel, Buck, and only Buck, grew, or found his great innate ability not only to survive in the primitive world but also to dominate there. Buck

had to face a series of difficult challenges after he left the “sun-kissed” home. Sometimes, the challenges were impossible to overcome, so he then avoided them. But in most cases, he faced them and overcame them:

> Buck’s first day on the Dyea beach was like a nightmare. Every hour was filled with shock and surprise. He had been suddenly jerked from the heart of civilization and flung into the heart of things primordial. No lazy, sun-kissed life was this, with nothing to do but loaf and be bored. Here was neither peace, nor rest, nor a moment's safety. (33)

Surely, the Klondike’s severe weather and its primitiveness were intimidating. To some, the challenge was unbearable. Curly is a good example. To her, the challenge was immoderate, so she could not survive. But, to Buck, it was moderate because his capacity was far greater than Curly’s. It becomes clear in the assessment of François and Perrault. When Perrault first met Buck he could recognize his value: “Perrault knew dogs, and when he looked at Buck he knew that he was one in a thousand—“‘One in ten t’ousand,’ he commented mentally.” (26)

> “One devil, dat Spitz,” remarked Perrault. “Some dam day heem keel dat Buck.”
>
> “Dat Buck two devils,” was François's rejoinder. “All de tam I watch dat Buck I know for sure. Lissen: some dam fine day heem get mad lak hell an den heem chew dat Spitz all up an spit heem out on de snow. Sure. I know.” (65)

François and Perrault were able to note Buck’s great potential.

The whole story in the novel is, in essence, Buck’s process of full development of his potential as he underwent various challenges in the Klondike—the survival among the primitive and cruel huskies, working as a sled dog, the great fight with Spitz, taking the leadership role in three sledding teams, fighting with Yeehats, killing the giant bull moose, and, lastly, leading the pack of wolves. All those challenges

contributed to Buck's growth. Because he had such great potential, he was able to survive, dominate the world, and eventually become an infamously fearful mythical being among the Indians in the area. Throughout this process, his high *n* Achievement, particularly the preference for pursuing a moderate goal, as well as careful calculation of risk-taking, helped him greatly.

iii. Feedback

Achievers tend to prefer detailed feedback about their performance rather than friendly and emotional support, while those with high *n* Affiliation or high *n* Power do not enjoy such feedback. The feedback mainly comes in the form of the comments from peers or supervisors, but there are some other forms, and McClelland emphasizes that money is representative of them. According to McClelland, those with high *n* Achievement cherish money itself less but rather regard money as a form of feedback on their performance. More money equals greater positive feedback.

For a dog like Buck, money cannot become a desirable form of feedback, so there is little about money in the novel. In fact, among the three major characteristics of achievers, the third one is the weakest in this novel. It is not even clear whether Buck wanted feedback from other dogs and people regarding his performance. However, there is one case that can be interpreted as showing that Buck cared much about others' opinions:

> More of this white stuff was falling through the air. He shook himself, but more of it fell upon him. He sniffed it curiously, then licked some up on his tongue. It bit like fire, and the next instant was gone. This puzzled him. He tried it again, with the same result. *The onlookers laughed uproariously, and he felt ashamed*, he knew not why, for it was his first snow. (29, emphasis is mine.)

When people on the ship laughed at his innocent but ludicrous behavior, he did care what they thought of him. Yet, this is not evidence enough to prove that he desired any detailed feedback about his performance.

Although there is little evidence about this in the novel, there are some other forms of feedback mentioned, and they are mostly about Buck's performance. When he joined the sledding team for the first time, he was instructed by two experienced dogs, Dave and Spitz. Their instructions came in the form of criticism: "Dave, who was an experienced wheeler, nipped Buck's hind quarters whenever he was in error. Spitz was the leader likewise experienced, and while he could not always get at Buck, he growled sharp reproof now and again, or cunningly threw his weight in the traces to jerk Buck into the way he should go." With their instant, professional feedback, Buck's performance got better. (36)

However, most of the feedback came from François and Perrault, Buck's first owners. After Buck's first training, François said to Perrault: "Dat Buck, heem pool lak hell. I tich heem queek as anyt'ing." (37) On the first night, after some trouble, Buck figured out how to sleep outside when it was freezing cold and snowing a lot by observing how other dogs did it. The next morning, again François told Perrault, "Wot I say? …… Dat Buck for sure learn queek as anyt'ing." (42) When Buck finally became the leader of the team after a great fight with Spitz, he took the lead and disciplined the other dogs so that the team could recover strong solidarity. He was efficient in that task. Watching how he executed the task, François praised him again: "Nevaire such a dog as dat Buck! …… No, nevaire! Heem worth one t'ousan' dollair, by Gar! Eh? Wot you say,

Perrault?" (88) Though these conversations were between the human owners, it is also clear that it was positive feedback about Buck, who was listening.

Maybe it was because of this kind of quick, concrete, and precise feedback that François and Perrault gave to the dogs, particularly to Buck, that this team among the three that Buck belonged to was the most lively and motivated. The second team's owners were highly professional, and as such they knew both how to deal with the dogs and how excellent Buck was, yet, they never gave any feedback to Buck or the other dogs. They just exploited the team professionally. The third owners—Hal, Charles, and Mercedes—were not professional at all, and all of their feedback to the dogs consisted of complaints with no understanding of the problems from which the dogs were suffering. In fact, not only did they fail to give professional feedback to the dogs, but they also did not want feedback about themselves from experienced people around them. For example, when some people admonished Hal, who was cruelly whipping those dogs that did not—or could not—obey his command to move, that his dogs needed a long and good rest, Mercedes, his sister who begged him not to treat them cruelly, told him: "'Never mind that man,' she said pointedly. 'You're driving our dogs, and you do what you think best with them.'" (110) Hal and his sister were good examples of those with high *n* Power in a negative sense, in that what they did and tried to do was manipulate people and dogs. As McClelland says, that type of person does not like to have professional and concrete feedback. In this team, the dogs were never motivated and were eventually ruined, except for Buck who was rescued at the moment of death. This may be indirect evidence that the

feedback, particularly the positive feedback, highly motivated Buck to perform better, which shows that he had high *n* Achievement.

Another form of feedback was the distance that the teams covered. It functioned similarly to money for human achievers—as tangible and rewarding "comments" in material form. Maybe food would be the closest thing to money as a form of feedback, but, even if it could be given as a reward after they finished a long journey, it could not be awarded to the dogs to keep them motivated while they were travelling because of the strict limitation of the weight that a team could carry. Both men and dogs had to feed on a minimal amount of rations. That is why Buck and the other dogs had to suffer chronic hunger. As McClelland explains, those with high *n* Achievement prefer detailed professional feedback to emotional and friendly comments. If this is true, warm and loving treatment towards the dogs would not appeal much to him. That may be why there was little of such kinds of feedback among the "good" masters, except for Thornton. I will discuss this issue later in this chapter. Nevertheless, if that is the case, a report on the teams' achievements may function as money does for human achievers. This may be why there are many detailed explanations about the distance they covered in a day. Distance was the measurement of their, particularly Buck's, performance. After Buck became the leader, the team's performance was equal to his competence as the leader. It was a test of his leadership:

> The Thirty Mile River was comparatively coated with ice, and they covered in one day going out what had taken them ten days coming in. In one run they made a sixty-mile dash from the foot of Lake Le Barge to the White Horse Rapids. Across Marsh, Tagish, and Bennett (seventy miles of lakes), they flew so fast that the man whose turn it was to run towed behind the sled at the end of a rope. And on the last

> night of the second week they topped White Pass and dropped down the sea slope with the lights of Skaguay and of the shipping at their feet.
>
> It was a record run. Each day for fourteen days they had averaged forty miles. For three days Perrault and François threw chests up and down the main street of Skaguay and were deluged with invitations to drink, while the team was the constant centre of a worshipful crowd of dog-busters and mushers. (89-90)

In fact, the distance covered only mattered to men, not to the dogs, but the description follows as if Buck was receiving the daily performance report and as if he cared much about that. He was leading the race, and with feedback, he seems to have been highly motivated.

The greatest achievements of Buck in the novel, however, seem to have been made in a different context than the previously examined cases. The most famous sled-pulling contest loaded with one thousand pound flour bags as well as saving someone's life in an extremely dangerous situation both happened when he was under the mastership of John Thornton. Apparently, the feedback that Thornton gave to Buck was not in the form of detailed professional comments regarding Buck's performance. Rather, it was friendly, gracious love and care. According to the theory of McClelland, those with high *n* Achievement prefer quick and detailed feedback on their performance though they do not deliberately eschew affectionate responses. Therefore, we can expect that it would not be realistic if Buck achieved much more when he was without such feedback under the leadership of Thornton.

However, before we come to such a hasty conclusion that it is not realistic, we have to consider a few factors. Most of all, the relationship between Thornton and Buck was quite different from other relationships that Buck had before. The former relationships were very formal. In other words, he worked in formal organizations, but

with Thornton he was in an informal organization, which was more like a family. As we have seen in the previous chapter, in informal organizations, particularly in families, love is the critical element in the relationship, and it motivates its members to act in certain ways. Thus, strong affectionate feedback from Thornton may have motivated Buck to perform in such a way. Another factor—as will be discussed more in this chapter—is closely related to the sixth characteristic of achievers—"The preference for experts rather than friends as working partners." In the scene in which Buck first met Thornton, he was described as the one who had expertise in exploration of the Klondike area: he was contrasted with Hal, Charles, and Mercedes, who had no expertise in gold-seeking. The achievers are motivated more when they work with experts. Lastly, Thornton's leadership style may have influenced Buck's performance. I will discuss the leadership style in the next chapter in detail, but here, suffice it to say that Thornton's respectful and egalitarian attitude toward his subordinates and the autonomy that he gave to them—which means asking them to be more responsible for their own performances—might have motivated Buck. These factors help us understand that it was not the feedback that motivated Buck to perform greatly when he was with Thornton, but other factors may have had greater influence. Therefore, labeling this aspect of London's story as unrealistic seems to be without firm base.

* * * * * *

So far, we have examined how Buck is described in *The Call of the Wild* by applying three major characteristics of high *n* Achievement to his characterization. Buck

had a strong desire for the responsible position in his teams, and he enjoyed using his imagination and ability to overcome the challenging problems that he faced individually and that his team faced as an organization. He was a calculator of risk-taking, so he avoided tasks whose outcome he could not influence with his ability. Yet, he was greatly motivated when he faced challenges that were difficult but—as he perceived—not beyond his ability. His preference for feedback is not as prominent as other characteristics, but there was some evidence that quick and concrete professional feedback on his performance motivated him to work better.

All these confirm that Buck had high *n* Achievement, and that the novel is describing him as a great achiever, or, in the terminology of McClelland, an entrepreneur. As mentioned before, McClelland presents three more characteristics of achievers. Though they are minor characteristics and as such are not as important as the major ones, they will also help us to understand more about Buck and the novel as a whole.

B. Minor High *n* Achievement Characteristics

McClelland points out that people with high *n* Achievement tend to like to travel, to sacrifice strategically what they already have in hand to acquire a greater thing, and to work with people who have expertise in their business more than with their friends. In *The Call of the Wild*, the first and the third characteristics are prominent while the second one is not so clearly present.

i. Travel

Travel is one of the most prominent characteristics of Hermes, whom McClelland presents as the ancient model of the person with high *n* Achievement. He is a messenger god, and as such travelling is his job. McClelland explains that most of the people with high *n* Achievement are entrepreneurs—business owners or managers at large companies—and their jobs require them to do much travelling. Such types of people tend to enjoy travelling while other types of people complain about it.

The Call of the Wild began with Buck in Santa Clara Valley in California. The description was quite static: there was not much movement except for Buck's stately ramble around his territory. Yet, a few pages later, suddenly travel began and it did not stop until the very end of the story. Most of the characters in the novel travelled, and if they stop travelling, they disappeared from the scenes. The focus of the travel narrative was, of course, on Buck. First, Manuel the kidnapper took him to College Park, a little station, and there he was carried to San Francisco by train. In San Francisco, a wagon took him to the man in the red sweater who "disciplined" him with his club. From there he went to Dyea Beach, a port in the Klondike, by *Narwhal*, a ship. In the Klondike, Buck and his sledding teams travelled with little rest between each trip. The two sledding teams "in less than five months …… had travelled twenty-five hundred miles, during the last eighteen hundred of which they had had but five days' rest." (104) A long pause came to Buck after he was rescued from Hal's cruelty by John Thornton, but as soon as Buck recovered, Thornton began to travel around the area. Rather the slow and static action of the novel picked up after Buck left Santa Clara Valley, and the pace got faster

while the story became more dynamic and lively. Thus, the story itself has a quality that appeals to those with high *n* Achievement.

However, whether Buck liked the travel is not clear. Apparently, he did not initiate it because he was kidnapped and was carried to the Klondike. Rather, it was not his will or against his will, but, once he arrived there, he became more active in travelling. Though at first he suffered from pain because he was not accustomed to pulling sledge, he did not mind travelling around the area. On the contrary, he seems to have enjoyed moving around after he took the responsible leadership position in his team. As seen before, he wanted to cover more areas with his teammates. The clearest evidence of his preference for travelling is the fact that, when Thornton and others including other dogs stayed at the lost cabin for a long time in order to get gold, he traveled alone around the wild. He traveled because he could not resist the call of the wild:

> To Buck it was boundless delight, this hunting, fishing, and indefinite wandering through strange places. (167)
>
> Irresistible impulses seized him. He would be lying in camp, dozing lazily in the heat of the day, when suddenly his head would lift and his ears cock up, intent and listening, and he would spring to his feet and dash away, and on and on, for hours, through the forest aisles and across the open spaces where the niggerheads bunched. He loved to run down dry watercourses, and to creep and spy upon the bird life in the woods. For a day at a time he would lie in the underbrush where he could watch the partridges drumming and strutting up and down. (172)

It was his nature, and his behavior suggests he had high *n* Achievement. It was an "irresistible" call that created "impulses" that were expressed by wandering into the wild. Though his love for Thornton worked as a resisting power to the call, he eventually answered it.

ii. Strategic Sacrifice for Greater Achievement

Explaining this characteristic briefly, McClelland says, “they are willing to give up one bird in the hand to get two in the bush.” Among the six characteristics of achievers, this one is the least salient throughout the novel and in the description of Buck. There are a few cases that can be viewed as strategic sacrifice. One example is when he stole food for the first time in his life. As a neophyte in the sledding business, he could not stand the hunger that came from the unsatisfactory ration given to the dogs:

> To remedy this, he ate as fast as they, and, so greatly did hunger compel him, he was not above taking what did not belong to him. He watched and learned. When he saw Pike, one of the new dogs, a clever malingerer and thief, slyly steal a slice of bacon when Perrault’s back was turned, he duplicated the performance the following day, getting away with the whole chunk. A great uproar was raised, but he was unsuspected, while Dub, an awkward blunderer who was always getting caught, was punished for Buck’s misdeed.
>
> This first theft marked Buck as fit to survive in the hostile Northland environment. It marked his adaptability, his capacity to adjust himself to changing conditions, the lack of which would have meant swift and terrible death. It marked, further, the decay or going to pieces of his moral nature, a vain thing and a handicap in the ruthless struggle for existence. It was all well enough in the Southland, under the law of love and fellowship, to respect private property and personal feelings; but in the Northland, under the law of club and fang, whoso took such things into account was a fool, and in so far as he observed them he would fail to prosper. (46-47)

Here, Buck gave up civil virtue and submitted to his basic instinct. Survival was the most important goal to him.

It is debatable whether his surrendering to the law of the primitive world can be viewed as such a strategy. He did give up his pride in his honesty in order to survive. If survival is the greatest goal in life, he did give up a less important thing to achieve a

more important one.[216] However, the text must be viewed as an example of—as Jack London emphasizes—his "adaptability" to the new severe environment. It shows more about his innate primitiveness concealed under the guise of civility—his true nature, than of his strategic and rational judgment to achieve a greater goal.

McClelland does not insist that a person with high *n* Achievement must have all six characteristics, much less be "strong" in all those characteristics. The reason why he emphasizes some of them more than others may explain his position about that issue. Therefore, it is not problematic or unrealistic if Buck does not display this one characteristic very much in the novel. He does not show the opposite characteristics either, and that means that it is simply unclear whether he had it or not. However, if London had emphasized this characteristic as much as he did the other five, then the characterization of Buck might have been more appealing and more real to readers.

iii. Preference for Experts

Whereas we could not find enough evidence for the achievers' fifth characteristic of strategic sacrifice, the last characteristic, the preference for experts rather than friends as working partners, has strong evidence to support it throughout the novel. This characteristic is closely related to the first and the second ones: the preference for responsible positions and the preference for moderate goals and the calculation of risk-

[216] In this case, Abraham Maslow's Hierarchy of Needs theory seems to provide better explanation for Buck's motivation to the change. According to Maslow, there is a strict hierarchy among various needs, and thus, if the lower (which is more basic) need is not met, then a person focuses his or her resources to meet the need first. For example, if one has a problem with breathing, one of the most basic physiological needs, other higher needs such as safety, belongingness, and self-actualization are easily ignored until the more basic need is met. Because Buck had great need for hunger, his desire to live up to his civil morality could be easily compromised if it was necessary to solve the problem of hunger. See Maslow, *Toward a Psychology of Being*.

taking. Because achievers desire to succeed in highly challenging tasks, they naturally want to work with those with expertise in their businesses rather than comfortable friends who are not experts. Buck showed strong preference for experts. He was more interested in having experts as masters and teammates than having friends in his organizations. For example, he showed his contempt against the newly added dogs to the third masters' team because, as all of them are from "outside" (113), they were not ready for work at all. To Buck's eyes, "They did not seem to know anything, these newcomers. Buck and his comrades looked upon them with disgust." (114) In fact, the new dogs were from the same "outside" that Buck came from, and they were not ferocious like huskies. Therefore, they could have been good friends with him. But, as one with high *n* Achievement, having friends in his team was not his concern. He wanted well-trained teammates who would be his subordinates.

In the novel, there is much more supportive evidence of his preference for experts, but it is most salient in the relationship between the human leaders (or owners) and the dogs, particularly Buck. He had four different masters or sets of masters: Perrault and François, Scottish half-breed, Hal and his family, and John Thornton. His relationships with them differed mainly because of the masters' different leadership styles (this will be discussed in detail in the next chapter), but their expertise affected the relationship to a certain degree. For example, the introduction of John Thornton, Buck's favorite master who saved Buck's life and rescued him from the cruel Hal, shows how Buck fell in love with him.

> With the dogs falling, Mercedes weeping and riding, Hal swearing innocuously, and Charles's eyes wistfully watering, they staggered into John Thornton's camp at the mouth of the White River. When they halted, the dogs dropped down as though they had all been struck dead. ……. John Thornton was whittling the last touches on an axe-handle he had made from a stick of birch. He whittled and listened, gave monosyllabic replies, and, when it was asked, terse advice. He knew the breed, and he gave his advice in the certainty that it would not be followed. (126-127)

Here, Thornton is presented as someone who was trustworthy enough that the travelers could ask him for advice on their trip. At a glance, he recognized the problems of the team: the owners' ignorance and waywardness ("he gave his advice in the certainty that it would not be followed"), and the dogs' miserable condition. In addition, he recognized how special Buck was. He gave Hal advice not to cross the river, which was ignored as he expected. When Hal led the team into the river and was drowned, Thornton's expertise was confirmed, and Buck saw it. Later, in many instances, Thornton proved that he was a man of in-depth knowledge and skill, though he made a few mistakes. The fact that Buck was attracted to his expertise offers additional evidence of high *n* Achievement.

Though they had different leadership styles from Thornton, Perrault and François were similar to him in that they knew how to run their business. London continually emphasizes their dexterity and fairness in dealing with dogs, and he does not fail to describe them as respectable leaders of the team:

> Nothing daunted him [i.e. Perrault]. It was because nothing daunted him that he had been chosen for government courier. He took all manner of risks, resolutely thrusting his little weazened [*sic*] face into the frost and struggling on from dim dawn to dark. He skirted the frowning shores on rim ice that bent and crackled under foot and upon which they dared not halt. (61)

In the same page, and a few pages later, the narrator of the story enumerates the cases that prove their expertise in their business. Though it is the narrator's description, in fact

it is what Buck saw and experienced as their subordinate. To him, they were not as kind and friendly as Thornton, but still the kind of people with whom he wanted to work.

However, Buck does not hesitate to express his contempt for his third masters—Hal, Charles, and Mercedes: "Buck watched them apprehensively as they proceeded to take down the tent and load the sled. There was a great deal of effort about their manner, but no businesslike method." (106) Buck was "watching" them, and checking their expertise. He came to the conclusion that their manner was not "businesslike."

In fact, the new masters were not all cruel. At first, Mercedes was friendly and kind to the dogs, but Buck hated her all the more for it:

> "You poor, poor dears," she cried sympathetically, "why don't you pull hard?—then you wouldn't be whipped." Buck did not like her, but he was feeling too miserable to resist her, taking it as part of the day's miserable work. (110)

Sympathetic as she was, she was perfectly ignorant of what the problem with the dogs was. Without expertise, her sympathy became a farce that only irritated Buck. He did not want to work for them. The dogs, particularly Buck, were angry at their lack of expertise:

> A hundred yards ahead the path turned and sloped steeply into the main street. It would have required an experienced man to keep the top-heavy sled up right, and Hal was not such a man. As they swung on the turn the sled went over, spilling half its load through the loose lashings. The dogs never stopped. The lightened sled bounded on its side behind them. *They were angry because of the ill treatment they had received and the unjust load. Buck was raging. He broke into a run, the team following his lead.* (111-112, emphasis is mine.)

What kept him working with them was the deeply ingrained discipline of the man with the club who taught him that if he rebelled against the human being, he would be killed. He could not avoid working for them, but he was not motivated at all. He was just a

machine.

* * * * * *

In addition to the three major characteristics, Buck seems to be prominent in two out of three minor characteristics of achievers. Now, it is evident that Buck's character can be interpreted as one with high *n* Achievement—in other words, the great achiever or successful entrepreneur. One thing we need to notice, however, is that such characteristics are emphasized by contrasting him with the rest of the characters in the novel, most of whom do not have high *n* Achievement.

3. CONCLUSION

David C. McClelland's Learned Need Theory provides a tool to analyze the characterization of the characters in *The Call of the Wild*. Viewed from the theory's perspective, Buck was characterized as a great achiever who has strong characteristics of high *n* Achievement—in fact, the only one in the novel. There are several other characters who can be counted as significant: some are the human characters, such as the man in the red sweater, Perrault and François, the Scottish half-breed, Hal and his family, and John Thornton. Others are dogs, including Spitz, Dave, and Sol-leks, who are almost identical in their characterization, Curly who was cruelly attacked and killed as soon as she arrived at the Dyea beach with Buck, and Billiee and Joe, "sons of one mother." (37) None of them had high *n* Achievement as Buck did. Hal, Mercedes, and the man in the red sweater had high *n* Power but low *n* Achievement. (According to McClelland, a

person can have only one high *n*.) The Scottish half-breed, Buck's second master, was a good master in that he truly took care of Buck and the other dogs with expertise in the sledding business, but he exploited the team for his purpose and deserted them irresponsibly. Whether he was a person with high *n* Achievement is not clear, but at least, he is not described as such. Dave, Sol-leks, and Joe were good, hard workers, but no more than that. Jack London does emphasize that Dave and Sol-leks "possessed one other and even more vital ambition." (39) However, the "ambition" turns out to be their eagerness to work as just members of sledding team:

> [Buck] was surprised at the eagerness which animated the whole team and which was communicated to him; but still more surprising was the change wrought-in Dave and Sol-leks. They were new dogs, utterly transformed by the harness. All passiveness and unconcern had dropped from them. They were alert and active, anxious that the work should go well, and fiercely irritable with whatever, by delay or confusion, retarded that work. The toil of the traces seemed the supreme expression of their being, and all that they lived for and the only thing in which they took delight. (42-43)

They did not want anything more than to work hard in their positions. These are the characters that McClelland's theory cannot explain. Billiee was the one with high *n* Affiliation.

Among the characters in the novel, Spitz, Thornton, and Perrault are candidates to be counted as achievers. However, Spitz and Thornton were killed because of their pursuit of immoderate goals. They did not turn back from it—as Buck did when he was crushed by the man in the red sweater—before it was too late. Perrault did want to excel in his performance (he wanted to break the record of sledding), and he did. But the narrator of the novel makes it clear that the performance was led by the dogs—mainly by Buck—and he was just a follower of the race: "they flew so fast that the man whose turns

it was to run towed behind the sled at the end of a rope." (89) The real achiever was Buck.

In the novel, their low *n* Achievement contrasts with Buck's high *n* Achievement and thus makes Buck salient in the novel. With the contrast, Jack London makes Buck's characteristics of high *n* Achievement become the dominant image of the novel. Considering that those characteristics of achievers are mainly those of entrepreneurs as McClelland emphasizes, what American readers of the early twentieth century, the time when businesses were growing rapidly, might have seen is a business hero who survived and became a legend in the business world. The primitiveness and cruelty of the Klondike might have been allegorically interpreted as the "cut-throat" competition of the business world, and Buck's success story might have been read as another Horatio Alger's rags-to-riches story, appealing to Americans since the mid-nineteenth century.

Chapter 5 Leadership

Whereas motivation theories are mainly interested in the factors within a person that drive him or her to behave in certain ways, leadership theories are more focused on external factors—particularly, the relationships between people. In other words, leadership theories—specifically Contingency theories—are basically about how to understand different motivations and styles of other people—i.e. subordinates—and how to help (or lead) them to contribute to what the organization or the leader wants to achieve. Motivation is mainly a function of individual character and the circumstance the individual is in. For example, if a woman with high *n* Achievement is in a circumstance that challenges her to achieve a moderate goal, then she becomes highly motivated; but if the achievement of the goal is purely dependent on luck, then she is not motivated. As we can see, being in organizational settings, particularly formal, is not indispensible for her to be motivated. Of course, some characteristics of those with high *n* Achievement, such as the preference for a responsible position or the desire for expertise rather than friendship with working partners, become much more salient in an organizational setting (we saw that the characteristics are foregrounded in an organizational novel like *The Call of the Wild*), but they also can be found in non-organizational settings. However, leadership is impossible without organization because leadership is, by definition, about showing people a certain destination or goal and/or taking them to it. Therefore, having relationships with others in an organization—whether it is formal or informal—is a

critical element in leadership. However, the reverse is also true. If there is an organization, there must be leadership—whatever the kind of leadership may be. Thus, if *The Call of the Wild* is an organizational novel, then we must be able to find that leadership has an important role in it.

In fact, in *The Call of the Wild*, not only is leadership the core of the plot in that it is about Buck's rise to true leadership of his own organization (i.e., the pack of wolves independent of human leaders), but the novel also presents various types of leadership which the plot develops around. From the perspective of leadership, the novel is essentially about the various types of leadership under which the hero had to work as a subordinate and from which he eventually escaped to become the leader of his own group. With the experience of various types of leadership—both human and canine—and through working as the leader of other dogs, Buck grew to be a heroic leader in the end. The novel also describes the leader-subordinate relationships and how the characters interacted in order to achieve organizational goals.

As briefly explained in Chapter 3, Robert J. House's Path-Goal theory is a helpful tool for understanding leadership styles and the effectiveness of leadership (why an organization was successful or not). Each type of leadership can lead subordinates to desired behaviors within an organization only when it is combined with the right contingency factors. Particularly, the four hypotheses, which were introduced at the end of Chapter 3, and which, House and his co-author insist, are empirically supported, can be used as frameworks with which we can analyze the novel focusing on the leadership styles of Buck's masters and Buck himself, and their interactions with subordinates.

According to the Path-Goal theory, there are four leadership styles: directive leadership, supportive leadership, achievement-oriented leadership, and participation leadership. Each style is not closely related to the characteristics of leaders, as are the needs in the Learned Need Theory from Chapter 4. Rather, they are strategic options for people in leadership positions in that they can select a proper option according to the distinct contingency factors they have in their organizations. Thus, good leaders are those who are able to recognize which style will be the most effective to help their subordinates, who are theoretically assumed to have personal goals and desire to achieve them to find paths for success and overcome obstacles, and who consistently use the chosen style as long as the contingency factors do not change. The theory explains that directive leadership is most useful when the tasks require subordinates to have clear instructions from the leaders because the tasks are not clearly defined—thus, they lack self-confidence—and, at the same time, when the subordinates are willing to follow the lead. On the other hand, if the task is clear, such leadership is regarded as a hindrance: they simply want to be let alone. Supportive leadership is effective when the subordinates have "frustrating or dissatisfying tasks."[217] The subordinates desperately need assistance from their leaders in order to finish their tasks. If the tasks are ambiguous, non-repetitive, and lack challenges while the subordinates are confident with their abilities for the tasks, then achievement-orientation leadership works best. Leaders set the highest possible goals for their organizations and assure their subordinates that they are responsible for the

[217] Robert J. House and Terence R. Mitchell, "Path-Goal Theory of Leadership," *Journal of Contemporary Business* 3, no. 4 (1974). p. 91.

outcome and that more efforts will bring greater achievements. As we saw in Chapter 4, the people with high *n* Achievement will fit best in this situation. Participative leadership works differently according to the degree of ambiguity of task and according to whether subordinates are ego-involved (i.e. success or failure are closely tied to self-esteem). If task demand is very clear and if subordinates are not ego-involved (i.e. task-involved), then participative leadership is welcomed by "subordinates who are not authoritarian and who have high needs for independence and self-control." If task demand is highly ambiguous and if subordinates are ego-involved, then the participative leadership strategy works better than any other leadership style "*regardless* of the subordinates' predisposition toward self-control, authoritarianism or need for independence."[218]

All four leadership styles, however, share a common trait in that they are more desirable when the tasks are ambiguous. In fact, the situation where leadership is the least needed is one in which the tasks are clear and repetitive, and the amount of work is not especially burdensome. In Jack London's *The Call of the Wild*, most of the tasks that the organizations are engaged in are relatively unambiguous and the role of each member is quite clear. However, the circumstances they find themselves in are very uncertain, and they have to face all kinds of unexpected disruptions that threaten their lives and prevent them from achieving the goals. In those situations, effective leadership is crucial, and according to the degree of leadership effectiveness, the whole mission of each organization succeeds or fails. In the novel, some missions were successful and

[218] Ibid. p. 93.

others failed. In this chapter, we will analyze the leadership styles of the human and canine masters and see how effective each style was.

* * * * *

In the novel, the organizations can be parsed into two categories—simple-structured and complicated-structured organizations. A simple-structured organization simply has human leaders and canine subordinates. The organization of the man in the red sweater and that of John Thornton are those, and, though there are no human masters, Buck's own wolf pack group falls into the same category. There is no clearly defined sub-hierarchy among the dogs in those organizations. A complicated-structured organization has double layers of hierarchy: the human leaders as the leaders of the whole organizations, and the dog leaders among the dogs. The three sledding teams and the organization of Judge Miller's place are precisely such organizations. In those organizations, the sub-hierarchy among dogs is very strict and clear. From the perspective of leadership, the novel is basically a story of the adventures of a hero dog, who was kidnapped from the unreal world of Judge Miller's place where he was an aristocrat and who began a new life as a mere sled dog—i.e. just one helpless subordinate member of an unusual organization—under the directive leadership of the man with a club. He eventually rose to true, independent leadership of his own through working under various types of leaders and through striving for the leadership position among the dogs. Right after he was thrown into reality from his unreal and meaningless "kingdom," he began his career as a job trainee at the place of the man with a club. He later became just a hand in

a sledding team, rose to leadership among the dogs, and then again rose to almost-equal status with men, and eventually broke ties to human leaders and became the boss of himself and other wolves, making the human beings afraid of him. He rose to become a formidable mythical leader at the end of the novel.

The rest of this chapter will show the types of human leaders that Buck worked for and their relationships with subordinates and then will focus on Spitz and Buck as the leaders of the dogs. In doing so, this study will focus on leader-subordinate relationships at an individual level (i.e. not relationships between leaders and their organizations as a whole) simply because, as House himself mentioned in an article, the theory "concerns relationship between formally appointed superiors and subordinates in their day-to-day functioning."[219] Thus, in the first part, the relationships between the human masters and dogs (particularly, Buck as the representative of them) will be explored, and then the relationship between the canine leaders (Spitz and Buck) and the other dogs will be examined.

1. THE HUMAN MASTERS

In the novel, dogs are in most cases simply workers. The narrator makes it clear: "It seemed the ordained order of things that dogs should work." (69) In most cases, they were like slaves or disposable working machines. After the trip under the leadership of the Scottish half-breed, Buck and his teammates experienced such a treatment:

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[219] Robert J. House, "Path-Goal Theory of Leadership: Lessons, Legacy, and a Reformulated Theory," *Leadership Quarterly* 7, no. 3 (1996). p. 325.

> Themselves, they had covered twelve hundred miles with two days' rest, and in the nature of reason and common justice they deserved an interval of loafing. But so many were the men who had rushed into the Klondike, and so many were the sweethearts, wives, and kin that had not rushed in, that the congested mail was taking on Alpine proportions; also, there were official orders. Fresh batches of Hudson Bay dogs were to take the places of those worthless for the trail. The worthless ones were to be got rid of, and, since dogs count for little against dollars, they were to be sold. (105)

After such faithful work performing an exploitative task, Buck and the other dogs were regarded as "those worthless," a "batch" that must "be got rid of" with little resting time to recover. In that sense, they functioned metaphorically as the manual laborers at the turn of the twentieth century.

As dogs were born into the working class, so were the human beings into the leader class. However good a dog may be, the dog could not become a leader of people or an equal to them. There do exist hierarchies among the people, but in this novel, they are relatively unclear while the leader-subordinate relationships are highly emphasized. Buck did not realize this fact at the very beginning of the novel and thus lived in a fantasy world in which he believed he was the leader of all including people: "Among the terriers he stalked imperiously, and Toots and Ysabel [also Judge Miller's dogs] he utterly ignored, for he was king,—king over all creeping, crawling, flying things of Judge Miller's place, humans included." (12) Yet, it was his delusive pride that made him "egotistical, as country gentlemen sometimes become because of their insular situation." (12) He was just a dog owned by Judge Miller, the true master of the kingdom. As a Chinese maxim goes, that the fox passes himself off as a king where the tiger is absent, Buck was simply posing as the leader. In a sense, it was Buck's destiny to experience a painful realization of this fact through the tribulations that he had to undergo.

A. Judge Miller

The first master of Buck was Judge Miller, but his leadership is an absent leadership—a leader invisible in his own organization. Though the narrator does not provide much information about the state of organization, Judge Miller's place, which he owned and ruled, is described as orderly and under control:

> Buck lived at a big house in the sun-kissed Santa Clara Valley. Judge Miller's place, it was called. It stood back from the road, half hidden among the trees, through which glimpses could be caught of the wide cool veranda that ran around its four sides. The house was approached by gravelled driveways which wound about through wide-spreading lawns and under the interlacing boughs of tall poplars. At the rear things were dozen grooms and boys held forth, rows of vine-clad servants' cottages, an endless and orderly array of outhouses, long grape arbors, green pastures, orchards, and berry patches. Then there was the pumping plant for the artesian well, and the big cement tank where Judge Miller's boys took their morning plunge and kept cool in the hot afternoon. (10)

Here, the description of the place is static. Everything was in its place—which means that daily tasks of its members are repetitive and, as such, not ambiguous—and nothing external seems to have threatened the order (the word "sun-kissed" is the contrasting image with the killing cold weather in the Klondike).

According to the Taylorism, in which the managerial focus is supposed to be on abnormal events or tasks while daily routinized processes or tasks are left to themselves, an organizational situation such as Judge Miller's place requires a leader's interest the least among all situations. In this case, House's Path-Goal Theory of Leader Effectiveness is not applicable because it presumes an organizational situation in which members have trouble achieving the goals of their tasks due to task ambiguity or

significant obstacles. Therefore, Judge Miller's absence is realistic and reasonable from the perspective of leadership. Apparently, almost everything in the place was going well without the leader. One great mistake of the leader, however, was that he was not there at the moment when a leader was desperately needed—the time when Manuel, an insider, attempted to do harm to a subordinate of the organization and when the subordinate did not have ability to get over it: "The Judge was at a meeting of the Raisin Growers' Association, and the boys were busy organizing an athletic club, on the memorable night of Manuel's treachery." (13) The leader did not focus on the disruptive event that brought loss to the organization. As the leader, Judge Miller was a failure.

B. The Man in the Red Sweater

From the moment that he was taken from Judge Miller's place, one of the dominant problems Buck had was ambiguity. He could not understand anything; he did not understand why he was taken from his home, he did not understand why the kidnappers dealt with him so meanly and cruelly, he did not understand where he was going, and most of all, he did not understand what was expected from him:

> There he lay for the remainder of the weary night, nursing his wrath and wounded pride. He could not understand what it all meant. What did they want with him, these strange men? Why were they keeping him pent up in this narrow crate? He did not know why, but he felt oppressed by the vague sense of impending calamity. (17)

The confusion (or ambiguity) culminated when he was brought to the man in the red sweater. He was beaten soundly by the man, but at first he did not understand what the

beating was: “He had never been struck by a club in his life, and did not understand.” (22)

In fact, where Buck met the man with a club was a special organization. Certainly, it was a criminal organization that stole dogs from all over the country and exported them to the Klondike. In fact, right after he left Manuel, one of Judge Miller’s workers, Buck was in the organization. In the novel, however, it was an educational organization that had an instructor (the man with a club), the people who recruited and administered dogs, and trainees (Buck was just one of them). The purpose of the organization was both inculcating the power of the club (or the powerful authority of humans that wield a club) into dogs and preparing them for the primitive cruelty that they would have to face in the Klondike soon. For the lesson, the man with the club chose directive leadership, and it was the correct decision, particularly for Buck, because the man had to teach him absolute submission to the commands of humans. As seen before, among the four leadership styles, directive leadership requires subordinates to follow the leader’s instructions, and the subordinates are rewarded according to how they follow the instructions. This type of leadership is effective on the condition that the subordinates have highly ambiguous tasks and that they are positive to authoritarianism.

Buck’s task there was extremely ambiguous, so he was ready for such leadership. Yet, the problem was that he did not admit the supreme authority of humans. They were his friends and, sometimes, his subordinates, but they were never dominant figures with absolute authority over him. This confusion caused trouble, and he had to undergo the great tribulation of a painful “education”:

> A stout man, with a red sweater that sagged generously at the neck, came out and signed the book for the driver. That was the man, Buck divined, the next tormentor, and he hurt himself savagely against the bars. The man smiled grimly, and brought a hatchet and a club.
> (……)
> "Now, you red-eyed devil," he said, when he had made an opening sufficient for the passage of Buck's body. At the same time he dropped the hatchet and shifted the club to his right hand. (20-21)

Though Buck was seriously against authoritarianism, and though he turned into a furious fiend on account of the ill treatment he got from the kidnappers, the man decided to educate him (holding the club) instead of killing him (dropping the hatchet) because he judged that Buck could be trained. With his club, the man beat Buck whenever he tried to attack him. In fact, he was beating Buck's false egalitarianism (between Buck and humans) out of Buck's mind. And it worked:

> "Well, Buck, my boy," [the man in the red sweater] went on in a genial voice, "we've had our little ruction, and the best thing we can do is to let it go at that. You've learned your place, and I know mine. Be a good dog and all 'll go well and the goose hang high. Be a bad dog, and I'll whale the stuffin' outa you. Understand?"
> (……)
> [Buck] saw, once for all, that he stood no chance against a man with a club. He had learned the lesson, and in all his after life [*sic*] he never forgot it. That club was a revelation. It was his introduction to the reign of primitive law, and he met the introduction halfway. The fact of life took on a fiercer aspect; and while he faced that aspect uncowed, he faced it with all the latent cunning of his nature aroused. (23-24)

With the anti-authoritarianism gone and with his "place" clear, finally, peace came between the directive leader and the subordinate. The man's leadership worked effectively, and after graduation, Buck was ready to work in the organizations in the Klondike—tough and competitive ("cut-throating") business world—in which human leadership was absolute.

However, the absolute obedience to humans (particularly, those with clubs) was not the only lesson that Buck learned in the organization. More importantly, from the man in the red sweater, he experienced the nature of primitiveness that was drastically different from the civilization to which he had been accustomed. In other words, he realized that, in order to survive, he had to cast off the behavioral codes of the civilized world:

> But the club of the man in the red sweater had beaten into him a more fundamental and primitive code. Civilized, he could have died for a moral consideration, say the defence of Judge Miller's ridingwhip, but the completeness of his decivilization was now evidenced by his ability to flee from the defence of a moral consideration and so save his hide. (47-48)

Though such lessons were not the focus of the man, the narrator's focus was on Buck's decivilization rather than the lesson of obedience. In fact, the episode of the man in the red sweater originated from Egerton R. Young's *My Dogs in Northland* the book London was accused of plagiarizing from (London did not deny it).[220] In the book, Young introduces an event in which Jack, one of his dogs and a heroic and talented dog who is apparently the real model for Buck, attempted to attack Young because Young disciplined Cuffy, Jack's girlfriend dog, severely. The description of the commotion is similar to that of the man and Buck:

> I knew, from some exciting experiences I had had with angry dogs in the past, that my dog-whip was of but little avail in the battle before me, and so I quickly exchanged it for the heavy axe-handle. (……) However, I was ready for him; and so, as he sprang viciously at me I was able to strike him such a blow that I knocked him completely over. In an instant he was up again, and once more he sprang at me just as viciously as before. However, I was on my guard, and again, with all my might, I struck him on the side of his head. He went down all in a heap, and at first I thought I had killed him.
> But this was only for a few seconds. Then he was up, and again he charged me. My

[220] Kershaw, *Jack London: A Life*. p. 213.

> third blow completely dazed him, so much so that when he rallied from it he skulked off to the kennels.
> (……)
> When I had thoroughly conquered Cuffy, and we were good friends again, I armed myself with the same axe handle I had used before, and then went to have it out with Jack. The instant I unlocked the door, I sprang back on my guard. Without any hesitancy and just as viciously as before he sprang at my throat. I am confident that if I had slipped or missed him, he would have killed me. But I did not miss him. (……) Big as he was and weighing nearly two hundred pounds, he went down under that blow as though shot. His recuperative power seemed marvellous. Again and again he came for me, but in every instance I was thus able to throw him over. At length he began to lose heart in his rushes, and then, after receiving a specially ugly clip on the jaw, his opposition ceased and all the fight seemed suddenly to go out of him, and there the great big fellow lay sprawled out on the ground and coolly looking at me.
> Now, for the first time since the commencement of the conflict, I spoke to him:
> "Jack! What do you mean by this? I am ashamed of you! Come here! Come at once! How dare you act like this!"
> Thus talking to him, I stretched out one of my hands to him, and at once he began crawling towards me. As he slowly came crouching to my feet and the big tail began wagging, I saw that the dog was conquered. Throwing away the big club, I fearlessly met him half-way and at once began stroking the great head, on which I had, such a short time before, rained such heavy blows. Jack was conquered, and so was Cuffy, and from that day forward, my word was law, and never again did either of them receive a blow.[221]

It is clear that London "borrowed" not only the event described here but also characters and even wording. Yet, he did not simply transplant the text in the novel, but integrated it into his own so that it would meet his purpose. In the original text of Young's book, the event is simply training a dog into submission. The purpose of clubbing was suppressing the wild in Jack and teaching him a civilized code—in short, civilizing. On the other hand, London highlights the brutality of the event. He uses it as an effective tool to teach the brutality and fierceness of the primitive Northland as well as to engrave unquestioned submission to humans. The lessons, of course, did not satisfy the

[221] Young, *My Dogs in the Northland.* pp. 131-35.

trainee on the spot because they were given with extreme pain, but in the later part of the novel, Buck realized the lessons were critically helpful not only for survival but also for his satisfaction in the strange land. In order for Buck to arrive at this stage, London has the man in the red sweater effectively using a strong directive leadership style.

C. Perrault & François: The Choice of Effective Leadership Styles

After graduation from the man's discipline, Buck was sold to new owners, a Canadian courier and a dog-driver. From the men with the club, Buck was disciplined to get ready to face the cut-throat environment of the Klondike, but he did not learn how to survive and even be successful in it. It was under Perrault's leadership that he in fact learned the skills needed to survive and dominate in the business world. In fact, he rose from a mere useless hand in his organization to the capable leader of the team.

Though he would eventually become a skilled worker and even the leader of the team, Buck lacked the knowledge and skills necessary for his position in the team when he first met his masters. The first line of the second chapter of the novel shows this deficiency clearly: "Buck's first day on the Dyea beach was like a nightmare. Every hour was filled with shock and surprise," which mainly came from the cruel greeting of the huskies of the area that led Curly to death. (33) Yet, shock and surprise were also from the job to which he was taken. He did not know what he was supposed to do and how to do it. He did not even know how to spend a night out in the extremely cold weather, much less the tasks of the sledding team. Thus, the degree of job ambiguity was still high even though it was not as high as in the organization of the man in the red sweater.

However, the organization itself was organized well, and as such, it seems to have had far less ambiguity in it. The job description of each member was clear and most members seemed to have known their roles clearly and have had the needed skills for their roles. In addition, the organization had a clearly defined hierarchy in it, and the hierarchy not only existed between the men and the dogs, but also among the dogs: "Dave was wheeler or sled dog, pulling in front of him was Buck, then came Sol-leks; the rest of the team was strung out ahead, single file, to the leader, which position was filled by Spitz." (43)

The men and dogs had a strong desire for the goals that they had in their organization. Individually, the desires varied. Spitz had strong desires for his goal regardless of whether he was in the harness or not. On the other hand, Dave and Sol-leks were totally indifferent when they were alone, but they changed into workers with great eagerness when they pulled the sled. Even Buck, who had never pulled a sled and who might have despised it if he had been in Santa Clara Valley, was motivated:

> Buck was glad to be gone, and though the work was hard he found he did not particularly despise it. He was surprised at the eagerness which animated the whole team and which was communicated to him; but still more surprising was the change wrought in Dave and Sol-leks. They were new dogs, utterly transformed by the harness. All passiveness and unconcern had dropped from them. *They were alert and active, anxious that the work should go well, and fiercely irritable with whatever, by delay or confusion, retarded that work.* The toil of the traces seemed the supreme expression of their being, and all that they lived for and the only thing in which took delight. (42-43, emphasis is mine.)

It appears that this organization did not need a strong leadership role because strong leadership—whatever the kind may be—tends to be regarded by subordinates as an obstacle when an organization is well structured with clearly defined job descriptions

and when the organization has a clear goal. Yet, other factors needed to be considered in this organization. The external threats that would disrupt the effort for the organizational goal always existed, and it was the leaders that were to deal with them. Another aspect to consider is that the team, though it had very skillful workers as its members, was newly formed, so they needed time to build strong teamwork. The team worked fairly well with the experienced human leaders, but feuds among dogs existed almost to the end of the team's trip, and it disrupted their teamwork:

> The insidious revolt led by Buck had destroyed the solidarity of the team. It no longer was as one dog leaping in the traces. The encouragement Buck gave the rebels led them into all kinds of petty misdemeanors. No more was Spitz a leader greatly to be feared. The old awe departed, and they grew equal to challenging his authority. Pike robbed him of half a fish one night, and gulped it down under the protection of Buck. Another night Dub and Joe fought Spitz and made him forego the punishment they deserved. And even Billee, the good-natured, was less good-natured, and whined not half so placatingly as in former days. Buck never came near Spitz without snarling and bristling menacingly. In fact, his conduct approached that of a bully, and he was given to swaggering up and down before Spitz's very nose.
>
> The breaking down of discipline likewise affected the dogs in their relations with one another. They quarreled and bickered more than ever among themselves, till at times the camp was a howling bedlam. Dave and Sol-leks alone were unaltered, though they were made irritable by the unending squabbling. (71-72)

Such a situation definitely made strong leadership quite necessary in the organization. Lastly, though most of the team members including men were without ambiguity about their goals and their tasks in their organization, Buck was different. As mentioned before, his ambiguity was very strong in almost every situation. It was not because the job description was not clear, but because he was not familiar with it and he did not have the required skills. Considering that high job ambiguity was Buck's problem, the overall high

ambiguity throughout the trip of Perrault's team suggests that, though the narrator was not Buck, the novel was mainly described from his perspective.

For such reasons, from the theoretical perspective of leadership, the human leadership in Perrault's sledding team is expected to be conspicuous. Different from the leadership style of the man in the red sweater, however, that of Perrault and François is expected to vary because the circumstances they were in were different from that of the man with a club. Most of all, as time went on, Buck acquired more skills and knowledge, and thus the ambiguity he suffered decreased. In other words, the human leadership must be strong in directive leadership, which must be weakened as time goes on. Another fact to be considered is that when the external threats become severe, and when dogs have little knowledge to overcome these threats, men are supposed to take strong directive leadership. In order for directive leadership to be the most effective, according to House's theory, two contingency factors must exist in the organization: subordinates' authoritarianism and an ambiguously defined task. As for authoritarianism, all dogs including Buck were well trained to submit to the power of the club, and they accepted that human authority was absolute. Thus, the effectiveness of directive leadership depends on the degree of ambiguity. When Buck was not familiar with the task that he undertook, the ambiguity was high. When the team had to face serious external threats, the members' ambiguity about their own tasks in the face of these threats increased greatly. Therefore, it is safe to say that in order for successful delivery of mail via sledding to occur, directive leadership must be displayed in the novel.

Another element we have to consider is that the task of sledding in the Klondike is always extremely dangerous, and as such, the task is highly stressful—physically and emotionally—even though not necessarily dissatisfying. According to House's theory, in a highly stressful situation, supportive leadership is effective in helping subordinates to achieve the goals. Thus, we can expect that those two leadership styles would be used if the task of mail delivery were to be successful. It turns out that Perrault and François not only used the two leadership styles effectively but also at one point used a moderate level of participative leadership and achievement-oriented leadership. The use of their leadership styles shows their expertise in sledding and that the narrator of the novel described the story highly realistically at least from a theoretical point of view.

Perrault and François used directive leadership during the early phase of teamwork and when external threats were serious. When Buck was learning how to work as a member of the sledding team, "François was stern, demanding instant obedience, and by virtue of his whip receiving instant obedience." (36) Under directive leadership with the painful "help" of other dogs, Buck learned quickly what was expected from him in his position. As his task became less ambiguous, the directive leadership weakened: "François's whip snapped less frequently, and Perrault even honored Buck by lifting up his feet and carefully examining them." (42)

Normally, Perrault and François did "direct" the team by leading it: "As a rule, Perrault travelled ahead of the team, packing the snow with webbed shoes to make it easier for them. François, guiding the sled at the gee-pole, sometimes exchanged places

with him, but not often." (45) Their directions were needed because they had expertise in sledding and travelling around the Klondike. Yet, the human directive leadership also became conspicuous when the team faced external threats. For example, when they crossed the dangerous Thirty Mile River, Perrault literally led each step of the team. Sticking to his direction was a matter of life and death for the dogs:

> The Thirty Mile River was wide open. Its wild water defied the frost, and it was in the eddies only and in the quiet places that the ice held at all. Six days of exhausting toil were required to cover those thirty terrible miles. And terrible they were, for every foot of them was accomplished at the risk of life to dog and man. A dozen times, Perrault, nosing the way, broke through the ice bridges, being saved by the long pole he carried, which he so held that it fell each time across the hole made by his body. But a cold snap was on, the thermometer registering fifty below zero, and each time he broke through he was compelled for very life to build a fire and dry his garments.
> Nothing daunted him. It was because nothing daunted him that he had been chosen for government courier. He took all manner of risks, resolutely thrusting his little weazened face into the frost and struggling on from dim dawn to dark. He skirted the frowning shores on rim ice that bent and crackled under foot and upon which they dared not halt. (60-61)

When the subordinates did not know what to do to overcome the difficulty and when they were obedient to the authority of the human leaders, directive leadership worked successfully.

However, Perrault and François were not always able to use that leadership style successfully. When the feud between Buck and Spitz over the leadership among dogs brought about teamwork problems, they recognized the problems and tried in vain to solve them with directive leadership:

> François swore strange barbarous oaths, and stamped the snow in futile rage, and tore his hair. His lash was always singing among the dogs, but it was of small avail. Directly his back was turned they were at it again. He backed up Spitz with his whip, while Buck backed up the remainder of the team. François knew he was behind all the trouble, and Buck knew he knew; but Buck was too clever ever again to be caught red-handed.

(72-73)

In this case, such leadership did not work because, though the subordinates were authoritarian, it was not a matter of job ambiguity. Buck knew what he wanted clearly, and so did other dogs. As we have seen in the previous chapter, its main cause was Buck's great desire to assume leadership among the dogs which came from his high *n* Achievement. The problems in the organization caused by rebellious Buck could only be solved when his need was met. Until then, directive leadership of the human leaders could not work.

Though directive leadership was what Perrault and François used in order to build a new sledding team and to overcome problems, it did not come from their character. In fact, what Buck saw from them when he first met them was their tendency toward supportive leadership. According to House's theory, supportive leaders try to help their subordinates by removing what stresses, frustrates, or dissatisfies them. For that, they tend to focus on treating subordinates fairly and presenting themselves as approachable leaders. The first impression that Buck got from Perrault and François was their fairness:

> Perrault was a French-Canadian, and swarthy; but François was a French-Canadian half-breed, and twice as swarthy. They were a new kind of men to Buck (of which he was destined to see many more), and while he developed no affection for them, he none the less grew honestly to respect them. *He speedily learned that Perrault and François were fair men, calm and impartial in administering justice*, and too wise in the way of dogs to be fooled by dogs. (27, emphasis is mine.)

The first impression turned out to be correct in a few incidents followed later. The first example came right after the first meeting when a cunning dog stole

Buck's food. With this incident, Buck confirmed that his judgment was right and began to trust the man as leaders.

> As Buck sprang to punish him, the lash of François's whip sang through the air, reaching the culprit first; and nothing remained to Buck but to recover the bone. That was fair of François, he decided, and the half-breed began his rise in Buck's estimation. (28)

Later, when Spitz attacked Buck when he was exhausted after running for his life from Dolly, the mad dog, the fairness of the human leaders became apparent once again:

> Buck staggered over against the sled, exhausted, sobbing for breath, helpless. This was Spitz's opportunity. He sprang upon Buck, and twice his teeth sank into his unresisting foe and ripped and tore the flesh to the bone. Then François' [*sic*] lash descended, and Buck had the satisfaction of watching Spitz receive the worst whipping as yet administered to any of the team. (64-65)

The fair treatment coming from the human leaders did not always work for Buck. For example, when Buck openly revolted against Spitz's leadership by coming between Spitz and other dogs when Spitz punished them, François lashed him for the open revolt. (67-68) The punishment shows that the human leaders were not one-sided even though they were "particularly gladdened by the possession of Buck." (42) Their fairness led Buck to revolt covertly by instigating other dogs to disobey and ignore Spitz.

In addition to being fair, the human leaders were supportive by taking good care of their dogs—particularly Buck. Of course, their "support" was different from what Buck experienced in Santa Clara Valley, where he had all that he wanted. Perrault and François's support was strictly limited to job-related matters. For example, when Buck, who could not figure out how to sleep outside in the freezing cold weather of the Klondike, tried to get into their warm tent, they "bombarded him with curses and cooking utensils, till he recovered from his consternation and fled ignominiously into the outer

cold." (39) However, later when Buck suffered from sore paws after the first several days of pulling the sled because his feet were still not accustomed to the hard labor, François, the dog-driver, provided good care for him:

> All day long [Buck] limped in agony, and camp once made, lay down like a dead dog. Hungry as he was, he would not move to receive his ration of fish, which *François had to bring to him. Also, the dog-driver rubbed Buck's feet for half an hour each night after supper, and sacrificed the tops of his own moccasins to make four moccasins for Buck.* This was a great relief, and Buck caused even the weazened face of Perrault to twist itself into a grin one morning, when François forgot the moccasins and Buck lay on his back, his four feet waving appealingly in the air, and refused to budge without them. Later his feet grew hard to the trail, and the worn-out footgear was thrown away. (63, emphasis is mine.)

With the leaders' support, he solved his problem and became a strong and skillful worker.

Though supportive leadership and directive leadership were mainly used by Perrault and François, they did not hesitate to adopt other styles. As Buck quickly acquired the knowledge and skills required for his job, and as the teamwork got stronger as time went on, particularly after Buck took the leadership, they assumed achievement-oriented leadership. This style works most effectively when the subordinates' tasks are ambiguous and nonrepetitive and, at the same time, when they are confident that they will be rewarded for their efforts. Though sledding might have been monotonous and repetitive after Buck took the leadership role, the team as well as Buck did not consider sledding so monotonous because the team got a new leader and because they were not sure of his leadership (high ambiguity). Buck worked as leader for the first time in his life. So even though he turned out to be the best leader among all of the leader dogs that the experienced dog-driver had before, everything was new to Buck. As far as rewards go, the reward was given in the form of the distance that the team covered, and the

narrator describes it as if it mattered to the dogs as much as it did to the human leaders. The dogs seem to have had great confidence in the reward (distance) for their efforts (running and pulling). In this situation, Perrault's goal to break the record of running must have motivated the team to work harder: "Perrault was carrying dispatches if anything more urgent than those he had brought in; also, the travel pride had gripped him, and he purposed to make the record trip of the year." (71) The result "was a record run. Each day for fourteen days they had averaged forty miles." (89)

Lastly, Perrault and François adopted a participative leadership style. This happened when Buck claimed the leader position after he defeated Spitz. The next morning after the great life and death fight between them, François decided to put Sol-leks in Spitz's place because he determined that Sol-leks was the next best leader with much experience. Buck revolted against this decision, and Sol-leks, who never desired the position before, did not want it, mainly because he was afraid of Buck. At first, François threatened Buck with a club to obey him (directive leadership), but this time it did not work. Though François kept insisting that Sol-leks had to replace Spitz, Buck and Sol-leks did not give up. After a while, he gave up the directive leadership style and assumed a participative one. According to House's theory, participative leaders allow their subordinates to have a voice in decision-making. That is exactly what François did:

> François sat down and scratched his head. Perrault looked at his watch and swore. Time was flying, and they should have been on the trail an hour gone. François scratched his head again. He shook it and grinned sheepishly at the courier, who shrugged his shoulders in sign that they were beaten. Then François went up to where Sol-leks stood and called to Buck. Buck laughed, as dogs laugh, yet kept his distance. François unfastened Sol-leks's traces and put him back in his old place. The team stood harnessed to the sled in an unbroken line, ready for the trail. There was no place for

> Buck save at the front. Once more François called, and once more Buck laughed and kept away.
>
> "T'row down de club," Perrault commanded.
>
> François complied, whereupon Buck trotted in, laughing triumphantly, and swung around into position at the head of the team. His traces were fastened, the sled broken out, and with both men running they dashed out on to the river trail. (86-87)

This was the first time in the novel when a dog's opinion counted. With this leadership style, the organization could have the best leader dog in the Klondike, and they could achieve record-breaking success.

In *The Call of the Wild*, Perrault and François, even though ignorant of the leadership theory, used different leadership styles when their subordinates had different contingency factors. Mainly their leadership style was participative, but they used directive leadership in the earlier days of their team, and did not hesitate to use achievement-oriented leadership and participative leadership. Such effective use of supportive leadership eventually led the whole organization to achieve its goals. Judging from a theoretical point of view of leadership, the narrator seems to present Perrault and François as the human leaders with the greatest expertise in leading a sledding team (therefore, the best ones) in the novel except John Thornton, who had a different relationship with Buck from those of the other human masters. As Buck had high *n* Achievement, it is highly realistic for him to respect and love them—not personally, but as co-workers.

D. A Scottish Half-breed: The Supportive Leader

After the first sledding trip, Buck and his teammates were sold to a new master, "a Scotch half-breed." With him, the team travelled back from Skaguay, a town on the Dyea beach where Buck had first arrived, to Dawson, a large inland town in the Klondike, as one unit of a big organization with a dozen other sledding teams. The atmosphere and conditions—i.e. the contingency factors—were quite different from the previous organization with Perrault and François. Most of all, the relationship between the human master and dogs was more formal. Throughout the description of the trip with the new master, there is no close interaction between them, and there are only a few conversations recorded. The whole narrative is focused on work, and it is very brief compared with that of the previous team. Another factor that made this team different from the previous one is that the dogs, particularly Buck, were now all skillful workers and, as such, they all knew what they were supposed to do. Lastly, the dogs were exhausted even before they began to travel due to the record-breaking run with the previous masters.

> A Scotch half-breed took charge of him and his mates, and in company with a dozen other dog-teams *he started back over the weary trail to Dawson. It was no light running now, nor record time, but heavy toil each day, with a heavy load behind*; for this was the mail train, carrying word from the world to the men who sought gold under the shadow of the Pole.
>
> Buck did not like it, but he bore up well to the work, taking pride in it after the manner of Dave and Sol-leks, and seeing that his mates, whether they prided in it or not, did their fair share. *It was a monotonous life, operating with machine-like regularity. One day was very like another.* (90-91, Emphases are mine.)

From the very beginning, London emphasizes the condition of the dogs of Buck's team, and he repeats this emphasis during their round trip to Dawson:

> *It was a hard trip,* with the mail behind them, and the heavy work wore them down. They were short of weight and in poor condition when they made Dawson, and should have had a ten days' or a week's rest at least. But in two days' time they dropped down the Yukon bank from the Barracks, loaded with letters for the outside. *The dogs were tired, the drivers grumbling, and to make matters worse, it snowed every day. This meant a soft trail, greater friction on the runners, and heavier pulling for the dogs……* (94-95, Emphases are mine.)

The contingency factors of the new organization signify that the dogs needed a participative leadership style to enhance the probability to succeed, and that was the style the new master selected. Basically, he was exploitative. He knew very well that the dogs desperately needed a good rest, but he drove them almost to the death in the end. He could not help it because it was beyond his authority. He had to deliver mail on time; it was his mission. He was just a master of one unit of thirteen sledding units, and the large organization to which he belonged had a supporting staff, including cooks. (91) He had to keep pace with the organization to be successful in his mission. Yet, he tried to be as supportive to his dogs as possible, and in one case, he and other leaders even sacrificed their pace of running because they sympathized with a crippled dog who rejected being left out of the harness and insisted on continuing to pull the sled in his position:

> Also, [the masters] held it a mercy, since Dave was to die anyway, that he should die in the traces, heart-easy and content. So he was harnessed in again, and proudly he pulled as of old, though more than once he cried out involuntarily from the bite of his inward hurt. Several times fell down and was dragged in the traces, and once the sled ran upon him so that he limped thereafter on one of his hind legs. (99)

When it became clear that Dave could not go further, the Scottish half-breed shot him to death in the back of the organization while all the others were moving forward. All of these were tokens of his respect and sympathy toward his dogs.

As in Perrault and François's case, the dog-drivers' (including Buck's master) fairness—a critical characteristic of participative leadership—was emphasized:

> This [i.e. soft snow] meant a soft trail, greater friction on the runners, and heavier pulling for the dogs; yet the drivers were fair through it all, and did their best for the animals.
>
> Each night the dogs were attended to first. They ate before the drivers ate, and no man sought his sleeping-robe till he had seen to the feet of the dogs he drove. (95)

The master understood the difficulties of his dogs, and he took good care of them. He tried to remove the obstacles that they had to achieve the goal. He even allowed Buck to sleep near the fire by the tent, which even the supportive previous owners had not allowed:

> At night, camp was made. Some pitched the tents, others cut firewood and pine boughs for the beds, and still others carried water or ice for the cooks. Also, the dogs were fed. …… Best of all, perhaps, [Buck] loved to lie near the fire, hind legs crouched under him, fore legs [*sic*] stretched out in front, head raised, and eyes blinking drearily at the flames. (91)

When the trip came near to the end, the dogs were under extreme stress of pain and fatigue, and thus the task was highly dissatisfying. They were exhausted both physically and psychologically.

> "Mush on, poor sore feets, [*sic*]" the driver encouraged them as they tottered down the main street of Skaguay. "Dis is de las'. Den we get one long res'. Eh? For sure. One bully long res'."
>
> The drivers confidently expected a long stopover. Themselves, they had covered twelve hundred miles with two days' rest, and in the nature of reason and common justice they deserved an interval of loafing. (104-105)

The master did not simply command his dogs to keep on running, nor was his leadership an achievement-oriented one because it was not setting a high goal to encourage them to put more effort to achieve it. Rather, he sympathized with the dogs and encouraged them not to give up. As House's theory predicts, the master as supportive leader did "little

things to make the work more pleasant,"[222] but he was providing his sympathetic support to his subordinates who were suffering from extreme stress, pain, and dissatisfaction. In doing so, he wanted to reduce obstacles that prevented his subordinates from achieving the goal. Buck and the other dogs needed that kind of leadership. In that sense, he was a good and effective master even though he did not form a close and personal tie with Buck.

E. Hal, Charles, and Mercedes: Ineffectual Leadership

Buck's third sledding masters—Hal, Charles, and Mercedes—were the worst leaders that Buck had ever had. They had no adequate knowledge and skills for their adventure in that area, and they were cruelly violent to the dogs. Ironically, they retained, at least outwardly, many of the traits of the civilized world so lacking in all the other people Buck met after he left Santa Clara Valley. The other people are all described as a part of the severe and primitive environment. Hal, Charles, and Mercedes were contrasted with them in almost all respects. The difference, however, was not simply those between "Sour-doughs" (a small number of white men who had long been in the area) and "chechaquos" (the newcomers).[223] They represent the people who were "out of place," and the narrator evidently expresses great disdain for them. In fact, from the first introduction of the characters through the entire episode of their trip with the dogs,

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[222] House and Mitchell, "Path-Goal Theory of Leadership." p. 83.
[223] Franklin Walker, "Gold Creek and Gold Town," in *The Call of the Wild: Complete Text with Introduction, Historical Contexts, Critical Essays*, ed. Earl J. Wilcox and Elizabeth H. Wilcox (Boston, MA: Houghton Mifflin, 2004). p. 118.

almost all descriptions of these characters are derisive. For example, when the sled was overturned after the third attempt to move it, they had to remove more than half of the things they originally planned to carry:

> Hal and his sister and brother-in-law listened unwillingly, pitched tent, and overhauled the outfit. Canned goods were turned out that made men laugh, for canned goods on the Long Trail is a thing to dream about. “Blankets for a hotel,” quoth one of the men who laughed and helped. “Half as many is too much; get rid of them. Throw away that tent, and all those dishes—who’s going to wash them, anyway? Good Lord, do you think you're traveling on a Pullman?”
>
> And so it went, the inexorable elimination of the superfluous. Mercedes cried when her clothes-bags were dumped on the ground and article after article was thrown out. She cried in general, and she cried in particular over each discarded thing. She clasped hands about knees, rocking back and forth broken-heartedly. She averred she would not go an inch, not for a dozen Charleses. She appealed to everybody and to everything, finally wiping her eyes and proceeding to cast out even articles of apparel that were imperative necessaries. And in her zeal, when she had finished with her own, she attacked the belongings of her men and went through them like a tornado. (112-113)

> Hal was a youngster of nineteen or twenty, with a big Colt’s revolver and a hunting-knife strapped about him on a belt that fairly bristled with cartridges. This belt was the most salient thing about him. It advertised his callowness—a callowness sheer and unutterable. Both men were manifestly out of place, and why such as they should adventure the North is part of the mystery of things that passes understanding. (105-106)

Indeed, no one knows why they were there, but their role in the novel is unmistakable. They broke Buck’s unshakable trust in human leadership. They were totally incompetent masters without an adequate level of expertise in their own business in the North, and their incompetence became clear in their selection of leadership style.

When Buck and the other dogs returned from the round trip to Dawson, they were in the worst condition—mentally and physically:

> Thirty days from the time it left Dawson, the Salt Water Mail, with Buck and his mates at the fore, arrived at Skaguay. They were in a wretched state, worn out and

> worn down. Buck's one hundred and forty pounds had dwindled to one hundred and fifteen. The rest of his mates, though lighter dogs, had relatively lost more weight than he. Pike, the malingerer, who, in his lifetime of deceit, had often successfully feigned a hurt leg, was now limping in earnest. Sol-leks was limping, and Dub was suffering from a wrenched shoulder-blade.
>
> They were all terribly footsore. No spring or rebound was left in them. Their feet fell heavily on the trail, jarring their bodies and doubling the fatigue of a day's travel. There was nothing the matter with them except that they were dead tired. It was not the dead tiredness that comes through brief and excessive effort, from which recovery is a matter of hours; but it was the dead tiredness that comes through the slow and prolonged strength drainage of months of toil. There was no power of recuperation left, no reserve strength to call upon. It had been all used, the last least bit of it. Every muscle, every fiber, every cell, was tired, dead tired. (103-104)

As they were with the previous master, or more than ever, they were in a greatly stressful and frustrating situation, and as such, they were in need of supportive leaders who would understand their woeful plight and help them to remove the greatest obstacle for their mission—"the dead tiredness." Without getting rid of the great fatigue, no leadership would work.

The leadership style that Hal, the dog-driver among the human leaders, chose was not a supportive one. Basically, he did not regard dogs as the members of his organization with whom he had to work. He had no respect for them. They were just like machines that had to obey regardless of their condition. In addition, he was extremely authoritarian. Strictly speaking, Hal's leadership style does not match any of the four styles we have discussed, but it was close to directive leadership in that he issued commands to the dogs and expected them to obey him immediately. When they did not (or could not) follow his commands, he did not hesitate to use the whip and the club.

> "Mush!" He shouted. "Mush on there!"
>
> The dogs sprang against the breastbands, strained hard for a few moments, then relaxed. They were unable to move the sled.

> "The lazy brutes, I'll show them," he cried, preparing to lash out at them with the whip.
>
> (……)
>
> "Precious lot you know about dogs," [Hal] sneered [at Mercedes]; "and I wish you'd leave me alone. They're lazy, I tell you, and you've got to whip them to get anything out of them. That's their way. You ask any one. Ask one of those men." (108-109)

In order for directive leadership to be effective, however, there must be certain contingency factors: high ambiguity in task and high authoritarianism. In addition, as it is suggested in House's theory, the task must not be overly stressful, frustrating, or dissatisfying" because if that is the problem among the subordinates, the obstacle must be removed before leaders ask them to obey their instructions. The problem of Hal's organization was that all the contingency factors for directive leadership were missing. As veteran sled dogs, Buck and the other dogs had clear knowledge about their tasks. Some inexperienced dogs from the South joined the team, but they were almost invisible in the novel, and all of them died early. Only the original experienced members survived. Therefore, overall job ambiguity among the subordinates was very low.

The authoritarianism among the dogs died away very quickly. The previous masters—including the man in the red sweater—had a high level of expertise in their own business, and as such, their authority as leaders was strong. Of course, being a human being itself still conferred authority on the human leaders, but without expertise they could not impose authority on the subordinates. To Buck's eyes, the new masters lacked expertise, and he despised them. A good example of this fact was the formation of the new team. Contrary to the previous masters who recognized good dogs, the new masters'—particularly Hal's—choice was the worst:

> This accomplished, the outfit, though cut in half, was still a formidable bulk. Charles and Hal went out in the evening and bought six Outside dogs. They, added to the six of the original team, and Teek and Koona, the huskies obtained at the Rink Rapids on the record trip, brought the team up to fourteen. But the Outside dogs, though practically broken in since their landing, did not amount to much. Three were short-haired pointers, one was a Newfoundland, and the other two were mongrels of indeterminate breed. They did not seem to know anything, these newcomers. *Buck and his comrades looked upon them with disgust,* and though he speedily taught them their places and what not to do, he could not teach them what to do. They did not take kindly to trace and trail. With the exception of the two mongrels, they were bewildered and spirit-broken by the strange savage environment in which they found themselves and by the ill treatment they had received. The two mongrels were without spirit at all; bones were the only things breakable about them.
>
> With the newcomers hopeless and forlorn, and the old team worn out by twenty-five hundred miles of continuous trail, the outlook was anything but bright. The two men, however, were quite cheerful. And they were proud, too. (113-114, Emphasis is mine.)

The selection was the decisive evidence of their lack of expertise in sledding business. Buck could see it instantly because it was about the dogs. Hal and Charles's "cheerfulness" and "pride" were, to Buck's eyes, disgusting and worrisome. Their authority as Buck's leader eroded with a continuing series of evidence:

> [Buck's] heart was not in the work, nor was the heart of any dog. The Outsides [*sic*] were timid and frightened, the Insides [*sic*] without confidence in their masters.
>
> Buck felt vaguely that there was no depending upon these two men and the woman. They did not know how to do anything, and as the days went by it became apparent that they could not learn. They were slack in all things, without order or discipline. (115-116)

Buck's judgment was correct. During the trip, they did exactly opposite to what the previous masters, particularly the Scottish half-breed who led the team in a similar condition, did. Their teamwork got worse; they did not stop arguing, they were impatient, they did not know what to do during the trip, and most of all, they did not take care of the dogs:

> To quarrel was the one thing they were never too weary to do. Their irritability arose

> out of their misery, increased with it, doubled upon it, outdistanced it. The wonderful patience of the trail which comes to men who toil hard and suffer sore, and remain sweet of speech and kindly, did not come to these two men and the woman. They had no inkling of such a patience. They were stiff and in pain; their muscles ached, their bones ached, their very hearts ached; and because of this they became sharp of speech, and hard words were first on their lips in the morning and last at night.
> …… The result was a beautiful and unending family quarrel. …… And that Charles's sister's tale-bearing tongue should be relevant to the building of a Yukon fire, was apparent only to Mercedes, who disturbed herself of copious opinions upon that topic, and incidentally upon a few other traits unpleasantly peculiar to her husband's family. In the meantime the fire remained unbuilt, the camp half pitched, and the dogs unfed. (118-120)

This description of the current masters contrasts with that of the Scottish half-breed:

> At a certain time each morning the cooks turned out, fires were built, and breakfast was eaten. Then, while some broke camp, others harnessed the dogs, and they were under way an hour or so before the darkness fell which gave warning of dawn. At night, camp was made. Some pitched the tents, others cut firewood and pine boughs for the beds, and still others carried water or ice for the cooks. Also, the dogs were fed. (91)

The Scottish half-breed and the other masters in the previous team always fed the dogs first before they ate and were clearly concerned with the dogs' condition, and they retained effective teamwork. If Buck and the other dogs had remained with such masters, they would have responded to the masters differently though they were in worse physical condition. Hal, Charles, and Mercedes were exactly the opposite, and with it, they lost the authority to be masters of Buck.

Without job ambiguity and authoritarianism, and under great pain of fatigue and a stressful task, Hal's directive leadership could not work. It only caused anger among the dogs:

> A third time the attempt was made, but this time, following the advice, Hal broke out the runners which had been frozen to the snow. The overloaded and unwieldy sled forged ahead, Buck and his mates struggling frantically under the rain of blows. A hundred yards ahead the path turned and sloped steeply into the main street. It would have required an experienced man to keep the top-heavy sled upright, and Hal was not

> such a man. As they swung on the turn the sled went over, spilling half its load through the loose lashings. The dogs never stopped. The lightened sled bounded on its side behind them. *They were angry because of the ill treatment they had received and the unjust load. Buck was raging.* He broke into a run, the team following his lead. Hal cried, "Whoa! Whoa!" But they gave no heed. (111-112, emphasis is mine.)

The "ill treatment" here means obviously that they were not given the rest that they desperately needed and were beaten heavily without any just reason, and that the sled was overloaded. These complaints, however, can also be understood to indicate that they were angry because the masters selected a directive leadership style rather than a supportive one.

Hal's directive leadership hurt the dog's morale significantly, and most of the time, they not only lacked physical power to obey his commands but also lacked the intention to obey them. It was a clear sign from the dogs that the masters needed to change the leadership style. In fact, the request to change the style came from Mercedes, too. When she saw Hal whipping the dogs cruelly, she asked him to treat the dogs more gently:

> But, Mercedes interfered, crying, "Oh, Hal, you mustn't," as she caught hold of the whip and wrenched it from him. "The poor dears! Now you must promise you won't be harsh with them for the rest of the trip, or I won't go a step." (109)

Yet, Mercedes's seemingly supportive leadership was pure sentimentalism originating in her civilized lifestyle. It was not a strategic selection of leadership that came from the instinct of an expert. This kind of sentimental supportive leadership easily turns cruel when the leader herself has troubles:

> She no longer considered the dogs, and because she was sore and tired, she persisted in riding in the sled. She was pretty and soft, but she weighed one hundred and twenty pounds—a lusty last straw to the load dragged by the weak and starving animals. She rode for days, till they fell in the traces and the sled stood still. Charles and Hal begged

> her to get off and walk, pleaded with her, entreated, the while she wept and importuned Heaven with a recital of their brutality. (121)

Buck knew her supportive leadership was from sentimentality from the beginning, and he hated her for that:

> "You poor, poor dears," she cried sympathetically, "why don't you pull hard?—then you wouldn't be whipped." Buck did not like her, but he was feeling too miserable to resist her, taking it as a part of the day's miserable work. (110)

Hal's directive leadership won over Mercedes's sentimental supportive leadership, and, whenever the dogs failed to obey his directions, it turned into cruel and savage dictatorship—whipping and clubbing:

> In the excess of their own misery they were callous to the suffering of their animals. Hal's theory, which he practiced on others, was that one must get hardened. He had started out preaching it to his sister and brother-in-law. Failing there, he hammered it into the dogs with a club. (121-122)

Ironically, the civilized man's cruelty and savageness exceeded that of any of the other characters, including the man in the red sweater. In case of the man, his violence was calculated, and he strategically used it to train Buck in the most effective manner. His strategy worked, and from his violence Buck learned the most critical lessons for his survival in the primitive environment of the Klondike. Yet, Hal's violence did not result in the desired effect. It was just an expression of a personal fear expressed in timidity and in tyrannical behavior toward his weaker subordinates. Hal used cruelty for its own sake. In that sense, he was close to Black Leclère (in Jack London's short fiction "Bâtard"), who hated his dog Diable, without any reason, and was very cruel to him. Under his violent leadership, the subordinates suffered and died away one by one, and the organization fell apart:

> As it was with Buck, so was it with his mates. They were perambulating

> skeletons. There were seven all together, including him. In their very great misery they had become insensible to the bite of the lash or the bruise of the club. The pain of the beating was dull and distant, just as the things their eyes saw and their ears heard seemed dull and distant. They were not half-living, or quarter-living. They were simply so many bags of bones in which sparks of life fluttered faintly. When a halt was made, they dropped down in the traces like dead dogs, and the spark dimmed and paled and seemed to go out. And when the club or whip fell upon them, the spark fluttered feebly up, and they tottered to their feet and staggered on. (123)

And eventually he led the whole team to destruction:

> Dog and man watched it crawling along over the ice. Suddenly, they saw its back end drop down, as into a rut, and the gee-pole, with Hal clinging to it, jerk into the air. Mercedes's scream came to their ears. They saw Charles turn and make one step to run back, and then a whole section of ice give way and dogs and humans disappear. A yawning hole was all that was to be seen. The bottom had dropped out of the trail. (131-132)

The inadequate selection of leadership style eventually led the members of organization (except the rescued Buck) to death. Hal, Charles, and Mercedes were new to the business and, as such, lacked expertise in the sledding business. In addition, the dogs were in great pain from the previous long and exploiting trips; their morale was very low. In this situation, a combination of supportive leadership and participative leadership would have worked best for the team. But they, particularly Hal, ignored all the contingency factors and insisted on directive leadership that later turned into cruel dictatorship. As mentioned before, what he did was exactly the opposite to what the Scottish half-breed did in almost all respects. Whereas the Scottish half-breed successfully finished his mission, Hal failed, the difference in leadership style being the ultimate determining factor.

F. John Thornton: Affectionate Leadership

John Thornton, Buck's last master, was a unique figure in terms of leadership. His leadership was not within the boundaries of House's theory. It is mainly because the organization in which he was the leader was different from that which House's theory assumes. In fact, all the leadership styles in the theory assume that subordinates have desire for achievements (personal or organizational), and that suggests that those leadership styles are most effective is in formal organizations in which the organizational goal is a critical element. All of the previous organizations to which Buck belonged after he left California were formal organizations.

Thornton's organization was a typical informal organization in which the organizational goal is not important or does not exist. Thornton's organization did not have a clearly set goal: "There was nothing for the dogs to do, save the hauling of meat now and again that Thornton killed, and Buck spent long hours musing by the fire." (169) The organization was not mission driven. Thornton's dogs did pull a sled from time to time, but the sledding became an insignificant task in this organization. The narrator rarely describes it. Several of Buck's feats that appear one after another in Chapter 6 were surprising achievements, but they were not organizational. It was Buck's individual achievements through which readers begin to realize how important Buck had grown, and they foreshadow his independence and his leadership of his own organization. What is critical in informal organization is a relationship among the members. Thornton's organization was like a family, and affection was the most conspicuous characteristic in

it. There, even dogs were different from those that Buck met after he came to the Klondike:

> Skeet was a little Irish setter who early made friends with Buck, who, in a dying condition, was unable to resent her first advances. She had the doctor trait which some dogs possess; and as a mother cat washes her kittens, so she washed and cleansed Buck's wounds. Regularly, each morning after he had finished his breakfast, she performed her self-appointed task, till he came to look for her ministrations as much as he did for Thornton's. Nig, equally friendly, though less demonstrative, was a huge black god, half bloodhound and half deerhound, with eyes that laughed and a boundless good nature.
>
> To Buck's surprise these dogs manifested no jealously toward him. They seemed to share the kindness and largeness of John Thornton. (136)

There was no competition over leadership among the dogs. There were no fights over anything. They were like members of a family in which Thornton was a patriarch. Thus, Thornton's leadership in his organization was like that of a father or older brother; it was a loving leadership, and that is exactly what Buck needed.

When Buck first met John Thornton, he was literally at the gate of death. He lost hope for life, he lost faith in human beings, and he even lost his zeal for the leadership position: "…… and Buck, still at the head of the team, but no longer enforcing discipline or striving to enforce it, blind with weakness half the time and keeping the trail by the loom of it and by the dim feel of his feet." (124) He lost everything. The greatest of these losses was trust in human leaders (or the human being in general). The trust, which survived even the violent man in the red sweater, was what he had retained from his home:

> [When the kidnappers put a rope around his neck,] Buck had accepted the rope with quiet dignity. To be sure, it was an unwonted performance: but he had learned to trust in men he knew, and to give them credit for a wisdom that outreached his own. (14)

Although the kidnappers and the man with a club marred his trust, Buck retained a significant amount of trust when he worked with Perrault and François and the Scottish half-breed. Yet the trust shattered under the leadership of Hal and his family. It was a painful experience for him, but, in a sense, the loss of faith meant breaking the strong tie between Buck and the human being which bound him to the master-servant relationship. Though he still had the fear of the man with a club, he began to apprehend their inferiority. Maybe that is one reason he did not allow people, except John Thornton, to befriend him.

> Thornton alone held him. The rest of mankind was as nothing. Chance travelers might praise or pet him; but he was cold under it all, and from a too demonstrative man he would get up and walk away. When Thornton's partners, Hans and Pete, arrived on the long-expected raft, Buck refused to notice them till he learned they were close to Thornton; after that he tolerated them in a passive sort of way, accepting favors from them as though he favored them by accepting. (143)

The loss of trust was one great step toward his independence because once the last tie—John Thornton—that bound him to mankind was broken, he had no reason to be among people. The human being would have lost his trust forever.

Buck's extremely serious physical condition and his loss of trust in human leadership required a special leadership if he had to have any, and John Thornton was the right one. In other words, he was "the ideal master":

> This man had saved [Buck's] life, which was something; but, further, he was the ideal master. Other men saw to the welfare of their dogs from a sense of duty and business expediency; *he saw to the welfare of his as if they were his own children*, because he could not help it. And he saw further. He never forgot a kindly greeting or a cheering word, and to sit down for a long talk with them ("gas" he called it) was as much his delight as theirs. He had a way of taking Buck's head roughly between his hands, and resting his own head upon Buck's, of shaking him back and forth, the while calling him ill names that to Buck were love names. (137-138. Emphasis is mine.)

As mentioned above, Thornton's leadership was based on affection among the members and between the master and the subordinates, and as such, his focus was on a personal and intimate relationship with dogs. In that sense, such an environment appears to be similar to that of Buck's home. In fact, one Jack London scholar explains, "Thornton revives memories of the soft days before Buck came north."[224] Yet the narrator makes it clear that the love that Buck received from Thornton was the love that he had never had even at Santa Clara Valley: "Love, genuine passionate love, was his for the first time. This he had never experienced at Judge Miller's down in the sun-kissed Santa Clara Valley." (137) If the love that he had received at Judge Miller's was superficial and not real, the love he received from Thornton was real and true. Buck, who did not have energy to pursue a goal and who was physically and emotionally bankrupt, needed loving care. If Thornton had used a different style, then Buck would not have survived, or at least would not have recovered. In that sense, Thornton was the ideal master.

Under the loving leadership, Buck recovered fully—physically and psychologically. Thornton provided him with enough time and support to recuperate. In addition, he also recovered trust in human leadership. Thornton's expertise not only in sledding but also in many other things related to business in the Klondike contributed to the recovery. In the scene where Buck first met Thornton, his knowledge and skills were contrasted with the ignorance and incompetence of Hal and his family. With the fact that he rescued Buck from Hal's cruelty and took good care of him, Thornton's expertise

[224] Wilcox, "Jack London's Naturalism: The Example of *the Call of the Wild*." p. 99.

must have intrigued Buck who had high *n* Achievement. Indeed, Thornton was the most fit among men in the most primitive environment:

> John Thornton asked little of man or nature. He was unafraid of the wild. With a handful of salt and a rifle he could plungs [*sic*] into the wilderness and fare wherever he pleased and as long as he pleased. Being in no haste, Indian fashion, he hunted his dinner in the course of the day's traveling; and if he failed to find it, like the Indian, he kept on traveling, secure in the knowledge that sooner or later he would come to it. (166)

Owing to Thornton's love and expertise, Buck voluntarily accepted him as his master, though the leader-subordinate relationship was close to a friendship or a father-son relationship.

Furthermore, the close and exclusive tie between Buck and Thornton ironically shows how much Buck pulled away from human leadership. The reason why the tie appeared to be so strong was that it was the last tie. It was the only thing that held back Buck who was running away from the dominance of mankind, which he was destined to serve if he remained with them. The stronger the desire to run away from human domination, the more powerfully Buck felt that band, and vice versa. Thus, when the tie was broken, he could not come back to people:

> [After Thornton got killed by Indians] He walked to the centre of the open space and listened. It was the call, the many-noted call, sounding more luringly and compelling than ever before. And as never before, he was ready to obey. John Thornton was dead. The last tie was broken. Man and the claims of man no longer bound him. (193)

Though Thornton was the last tie that bound Buck to human leadership, he also was Buck's stepping stone toward the wild. Most scholars, including Earl J. Wilcox, understand that Buck was in a "dilemma": "Buck cannot decide between the call of

Thornton's love and the lure of the wild."[225] Yet, such an interpretation is half-true. As mentioned above, for Buck, Thornton was a kind of centripetal force toward human society, while at the same time he felt a strong centrifugal force pulling him toward nature and the wilderness. His journeys between Thornton's camp and the wilderness in Chapter 7 show it clearly. However, from a leadership point of view, Thornton provided a kind of harbor to Buck who was transitioning from civilization to wilderness. He provided Buck with all the support needed for physical and emotional recuperation. Buck had lost trust in human leadership, but was not ready to leave people. But by providing a family-like environment and not practicing the harsh leadership styles Buck was escaping, Thornton provided a meaningful shelter for Buck.

Thornton also helped Buck —though in a passive way—to shed the most deeply ingrained fear—the fear of mankind. Though he had lost trust in human leadership (or superiority over him), he was not free from the fear of mankind as a powerful and dominant species. In fact, the need to escape the fear was suggested even before Buck met Thornton. When he was with the Scottish half-breed, he dreamed a strange dream about a hairy man:

> Sometimes as he crouched there, blinking dreamily at the flames, it seemed that the flames were of another fire, and that as he crouched by this other fire he saw another and different man from the half-breed cook before him. This other man was shorter of leg and longer of arm, with muscles that were stringy and knotty rather than rounded and swelling. The hair of this man was long and matted, and his head slanted back under it from the eyes. He uttered strange sounds, and seemed very much afraid of the darkness, into which he peered continually, clutching in his hand, which hung midway between knee and foot, a stick with a heavy stone made fast to the end. He was all but naked, a ragged and fire-scorched skin hanging part way down his back, but on his

[225] Ibid.

> body there was much hair. In some places, across the chest and shoulders and down the outside of the arms and thighs, it was matted into almost a thick fur. He did not stand erect, but with trunk inclined forward from the hips, on legs that bent at the knees. About his body there was a peculiar springiness, or resiliency, almost catlike, and a quick alertness as of one who lived in perpetual fear of things seen and unseen. (92-93)

Buck had never met the hairy man. In fact, he was the man of a prehistoric era with whom Buck's ancestors lived together in the wilderness. In essence, this dream suggests that the atavistic memories of the wild (or wildness) which had been dormant for many generations gradually began to come alive within Buck. The narrator makes it clear that the dream is closely related to the call of the wild. Buck had this dream more frequently as he went near the wild that called him continually: "And closely akin to the visions of the hairy man was the call still sounding in the depths of the forest. It filled him with a great unrest and strange desires." (171) It is clear that the hairy man represents the primitiveness or the wildness that Buck and his ancestors had long forgotten (or lost). Through the long journey, Buck was returning (though it was not purely his will) to the ideal past—the wild.

However, the dream shows the man in the wilderness rather than the man that he was seeing in front of him. The description of the hairy man is very close to an ape in many ways. He did not stand erect, he had long arms and short legs, he was naked, and his skin was hairy. The man is not a Homo Sapiens, according to evolution theory, but older than that. He was a primitive being, and as such, he was closer to the beasts. The description of him in one of Buck's later dreams emphasizes that notion:

> The salient thing of this other world seemed fear. When he watched the hairy man sleeping by the fire, head between his knees and hands clasped above, Buck saw that he slept restlessly, with many starts and awakenings at which times he would peer fearfully into the darkness and fling more wood upon the fire. Did they walk by the beach of a

> sea, where the hairy man gathered shellfish and ate them as he gathered, it was with eyes that roved everywhere for hidden danger and with legs prepared to run like the wind at its first appearance. Through the forest they crept noiselessly, Buck at the hairy man's heels; and they were alert and vigilant, the pair of them, ears twitching and moving and nostrils quivering, for the man heard and smelled as keenly as Buck. The hairy man could spring up into the trees and travel ahead as fast as on the ground, swinging by the arms from limb to limb, sometimes a dozen feet apart, letting go and catching, never falling, never missing his grip. In fact, he seemed as much at home among the trees as on the ground; and Buck had memories of nights of vigil spent beneath the trees wherein the hairy man roosted, holding on tightly as he slept. (169-171)

As the text says, the "salient thing" of the wild was "fear," and the description of the man shows clearly that he was as fearful as the other beasts. He was not a being that other animals had to fear. They were all one of a kind in the wild.

The hairy man was "different" from the people that Buck saw in the real world. They were not only fearless but also fearsome, and Buck feared them. In fact, the dream of the hairy man suggests that he eventually had to leave such fearsome human beings, and at the same time that he had to overcome the fear in order to go back to the wild. It was John Thornton's death that helped Buck to overcome the fear. And that fear disappeared entirely after he killed people. When Buck returned from the wild to his camp, he realized that everyone there had been killed by the Yeehats, the Indians. Infuriated, mainly from his love of Thornton, Buck attacked and killed many of them. Killing people was an unthinkable thing before because he was under the strict law of the club, but he did it anyway:

> At times, when he paused to contemplate the carcasses of the Yeehats, he forgot the pain of it; and at such times he was aware of a great pride in himself,—a pride greater than any he had yet experienced. He had killed man, the noblest game of all, and he had killed in the face of the law of club and fang. He sniffed the bodies curiously. They had died so easily. It was harder to kill a husky dog than them. They were no match at all,

> were it not for their arrows and spears and clubs. Thenceforward he would be unafraid of them except when they bore in their hands their arrows, spears, and clubs. (192)

The love of Thornton gave Buck the courage to fight against people, and only through that experience could he become a truly independent being and ready to obey the call of the wild.

In short, as mentioned above, John Thornton was not only a tie that drew him to human society, but also a stepping stone that helped Buck to advance to the wilderness. In fact, it was Thornton who led Buck to the wilderness where Buck eventually became independent from the human being and rose to become a legendary leader that even people feared.

* * * * *

So far, using Robert House's Path-goal Leadership Effectiveness theory, we have examined the human leaderships in Jack London's *The Call of the Wild*. We found that all four leadership styles were used by the masters of Buck. The man with a club had a strong directive leadership style. Perrault and François used directive leadership at first but preferred supportive leadership later in their trip. They also used achievement-oriented leadership and participative leadership in the cases that were most effective. The Scottish half-breed adopted strong supportive leadership, while Hal erroneously stuck to strong directive leadership when supportive leadership was desperately needed. Lastly, John Thornton's leadership was peculiar in that he had affectionate leadership, which House's theory does not cover.

The novel not only shows various leadership styles but also presents how much each leadership style was effective with the preexisting contingency factors in a specific organization. Judging from the theory's perspective, the description is highly realistic in that the degree of effectiveness of each leadership style corresponds to the prediction of the theory. In other words, when a specific style matched with the right contingency factors, the organization was successful; whereas when it did not, the organization failed. For example, when the dogs were on a highly stressful and dissatisfying task, the Scottish half-breed chose supportive leadership, which the theory predicts is most effective when subordinates work on such a task. And his team successfully achieved the their goal. But when Hal mistakenly used directive leadership over the dogs with more seriously painful (stressful) and a more dissatisfying condition than before, the team failed.

Finally, we can find that the sequence of the masters and their use of leadership styles facilitated Buck's long journey to the wild (or his response to the call of the wild). The strong directive leadership of the man in the red sweater gave important lessons to Buck, who was not ready for life in the wild at all. With the two important lessons—obedience to the power of the club, and getting ready for cruelly violent primitiveness—he was able to survive in the new environment in the Klondike. The effective leadership styles used by Perrault and François helped Buck not only to adjust himself to the primitive society but also to grow to be a part of the society that was close to life in the wild. Due to the supportive leadership of the Scottish half-breed, Buck could withstand all the difficulties and acquire expertise in the sledding business and in

working as a leader dog. Though it almost killed Buck, Hal's directive leadership (which was close to violent dictatorship) helped Buck to cut ties with mankind, and, in so doing, prepared him to be an independent leader in the wild. And lastly, Thornton's affectionate leadership helped Buck to recover and to remain partly within the boundary of human society. In addition, with the ultimate freedom that Thornton allowed Buck, he was able to contact the messengers of the wild—the wolves, and other wild animals—from time to time and even to stay in the wild for a long time. In short, each leadership was effectively used as a stepping stone for Buck to tap into his wild nature.

2. DOG LEADERSHIP

In *The Call of the Wild*, as we have seen so far, the human leadership styles are conspicuous and have important roles. Yet, the human leaders are not all we can see in it; there were dog leaders, too. Spitz and Buck were the leaders among dogs. In fact, the story is about Buck's leadership: his fight for the leader dog position, his execution of leadership, and eventually, his ultimate leadership in the wild independent of human beings. The life and death fight between Buck and Spitz is one of the most dramatic events in the novel. Thus, dog leadership takes a central role in the novel as well. However, their leadership styles are not as clear as those of the human leaders. It might be because, though they were the leaders among the dogs of their teams, their leadership strategies were limited compared with those of the human leaders. But considering various contingency factors that led the human leaders with expertise in the business to adopt the leadership styles that would be the most effective, the dog leaders were not

responsive to those factors. Regardless of the situations, they invariably stuck to one leadership style—strong directive leadership. “Discipline” was the major task of the dog leaders in addition to the tasks required for the leading position. To their subordinates, they gave directions that mainly came from the human leaders they served, and they punished them when they failed to obey the directions.

In fact, disciplining appears to be all that Spitz did as the leader. It was what he did first when Buck and Curly arrived on the Dyea beach and when Buck began to work with him:

> Spitz was the leader, likewise experienced, and while he could not always get at Buck, he growled sharp reproof now and again, or cunningly threw his weight in the traces to jerk Buck into the way he should go. (36)

However, his disciplining as the leader is mainly described as his attempt to keep his leadership position from Buck, and as such, it was more for keeping the subordinates under his leadership than for better teamwork or the facilitation of the goal achievement. For this, he did not hesitate to use some unfair tactics: “[Buck] flung himself upon another, and at the same time felt teeth sink into his own throat. It was Spitz, treacherously attacking from the side.” (57-58) Such leadership was not a kind of path-goal leadership effectiveness, which is mainly about helping subordinates to find effective paths to achieve their goals and removing the obstacles found on the paths.

Buck’s leadership was not much different, though he was regarded as a better leader than Spitz. His leadership was also mainly directive leadership. When he was at Judge Miller’s place, however, it was different. He did not ask other dogs to follow his directions. There he was indisputable leader, and he had only to enjoy it:

> But Buck was neither house-dog nor kennel dog. The whole realm was his. …… Among the terriers he stalked imperiously, and Toots and Ysabel he utterly ignored, for he was king,—king over all creeping, crawling, flying things of Judge Miller's place, humans included. …… Nevertheless, one hundred and forty pounds, to which was added the dignity that comes of good living and universal respect, enabled him to carry himself in right royal fashion. During the four years since his puppyhood he had lived the life of a sated aristocrat; he had a fine pride in himself, was ever a trifle egotistical, as country gentlemen sometimes become because of their insular situation. (11-12)

In fact, he was the self-appointed leader where there was no need for leadership. Nobody cared who the leader was there. He was merely putting on an air of leadership without actual leading. It was not real. It was just fantasy. The Klondike was reality, and there he saw the true potential for leadership, which Spitz had already taken. He desired it, fought for it, and finally achieved it.

He turned out to be an excellent leader, better than Spitz. His excellence drew admiration from his masters:

> Highly as the dog-driver had forevalued Buck, with his two devils, he found, while the day was yet young, that he had undervalued. At a bound Buck took up the duties of leadership; and where judgment was required, and quick thinking and quick acting, he showed himself the superior even of Spitz, of whom François had never seen an equal. (87)

But the ability that they admired above all else concerned the role that was required for the lead sledding position. It was not exactly about leadership but about leading in literal sense. His leadership in dealing with his subordinates exceeded that of Spitz, too. The narrator clearly admits that. Yet, as leader, he did almost exactly the same thing that Spitz did—disciplining. The differences were that he was better at it than Spitz and that he did it mainly for better teamwork and in order to achieve the organizational goals:

> But it was in *giving the law and making his mates live up to it*, that Buck excelled. …… The rest of the team, however, had grown unruly during the last days of

> Spitz, and their surprise was great now that Buck proceeded to lick them into shape.
>
> Pike, who pulled at Buck's heels, and who never put an ounce more of his weight against the breast-band than he was compelled to do, was swiftly and repeatedly shaken for loafing; and ere the first day was done *he was pulling more than ever before in his life*. (……)
>
> The general tone of the team picked up immediately. It recovered its old-time solidarity, and once more the dogs leaped as one dog in the traces. At the Rink Rapids two native huskies, Teek and Koona, were added; and the celerity with which Buck broke them in took away Francois's breath. (87-88)

Indeed, he was an excellent leader. According to House's theory, directive leadership works best both when subordinates are strongly authoritarian and dogmatic and when they have ambiguous tasks. When he took over the leadership from Spitz, the dogs were familiar with their tasks, but the hostile environment made the tasks very ambiguous. On the other hand, they respected authority much less than before (they had grown "unruly"). By instinct, he realized that he had to fix it, and did it quite effectively. Eventually, his leadership made the whole team more effective.

However, he was not a good leader in that he did not change his leadership style according to the changes of contingency factors. As Spitz did, he stuck to the same leadership style, but he controlled the strength of the leadership style. Under the mastership of the Scottish half-breed, the dogs were suffering from the stressful and dissatisfying tasks, and Buck only asked the minimum from the subordinates: "Buck stood it, keeping his mates up to their work and maintaining discipline, though he too was very tired." (95) When his team suffered from the hideous violence and exploitation of Hal and his family, he stopped using leadership completely: "Buck, still at the head of the team, but no longer enforcing discipline or striving to enforce it." (124) But he did not (or could not) try other leadership styles.

Possibly, one reason for the inflexibility of his leadership style may be, as mentioned before, his limited role as a leader, which did not allow him full autonomy and authority. Though he was the leader among the dogs, he was not a person who had all the power in the team. A lead dog was like a foreman who works under the leadership of managers. All that was required for the lead dog was to lead the sled according to the master's will and to keep dogs disciplined.

Another reason for the inflexible leadership may be related to the main theme of the novel. It is a story of a superior and powerful being destined to conquer all difficulties and become a supreme power. It is a story of the fit who survive and dominate the world. How he relates with his subordinates and leads them to achieve their goals is not its focus. The hero is a powerful being, and the story is focused on the hero himself and on his becoming (or more exactly recovering or discovering himself to be) a dominant leader without anyone above him. In short, the dog leadership in this novel is less about leading the organization effectively than about "the dominant primordial beast" as the title of Chapter 3 reads. And for that purpose, strong directive leadership fits best.

3. CONCLUSION

In this chapter, we examined the human leadership styles and the contingency factors in their organizations. Except in the case of Hal and his family, all the styles were selected the most effectively, and in those organizations, the goals were successfully achieved. In Hal's case, his leadership style was not appropriate for the

contingency factors of his organization, so his mission failed and his organization totally destroyed. All these leadership selections and their effects were explained well with House's Path-goal Theory of Effectiveness.

As for the dog leadership, it was different from the human leadership. Dog leadership was invariably directive leadership, and there are two possible reasons for this leadership inflexibility: the limited authority of dog leadership and the novel's focus on the rise of a supreme being. In fact, Buck's journey to independent leadership was, though he had been in a few organizations throughout the journey, not organizational. The call of the wild was to an individual calling, and Buck was responding to the call from the moment he left Santa Clara Valley. The human leaders and their organizations were used to facilitate his journey. Using the human leaders and the organizations as stepping stones, he proceeded to the wild.

Chapter 6 Conclusion

The Call of the Wild is a rich novel that has much in it—some portions of it have been discovered and discussed much, but others still remain to be explored. In that sense, more than one hundred years after its publication a contemporary reviewer's comment still remains valid:

> In the first place, it is a good dog story; everyone must love Buck, but it is more. It is a fine presentation of many phases of life, both human and brutal, and many fine experiences are detailed with much power and some moral lessons drawn.[226]

This study has attempted to suggest that among "many phases of life" were characteristics of entrepreneurship and business organization which had significant roles in the story. In that sense *The Call of the Wild* is special among turn-of-the-century American novels.

From a Korean's perspective, one of the most striking merits of the United States is its strength in business. In the twentieth century, America was the leading country in the economic world. President Calvin Coolidge's well-known comment—"the business of America is business"—shows the important role of business in American society. Americans not only led in contributing technological innovations, they also invented leading business models including effective organizational paradigms. The foundation of such leadership occurred in the early nineteenth century, and in the latter half of the century, America's lead in international business became even more apparent.

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[226] Unknown, "Jack London's 'Call of the Wild' a Clever Presentation of Life, Human and Brute," *The Philadelphia Inquirer*, July 20 1903. p. 6.

At the center of this foundation were businessmen/managers and the organizations they worked in. In fact, after the Civil War, businessmen and business managers in various types of organizations became more and more important as American industrialization reached its zenith at the turn of the twentieth century.

However, the main characters of businessmen and managers in organizations are virtually invisible in the major fictions of the late nineteenth and early twentieth centuries. As one writer wondered in a business journal article, “the absence of any businessman as a major character in any American novel is a strange phenomenon.”[227] Similarly, in the *Harvard Business Review*, Kenneth Lynn complained, “the history of the American imagination from James to the present testifies that no writer has ever succeeded in conveying in a literary work of art what goes on in the daily lives of millions of Americans.” In countering the explanation that the authors ignored the topic because few of them had experience in business, he points out that Stephen Crane wrote one of the best American war novels without ever being on a battlefield. To him, it was “mysterious” that “no stimulus has similarly kindled the imagination of the writer about business.”[228] Henry Nash Smith agrees with Lynn that major American writers ignored business, and he adds that when “when businessmen appear in novels, they are often treated with hostility or derision.” According to Smith, in American novels, the image of the businessman had been simply a “villain” after the publication of William Dean

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[227] Robert Baumal, "The Image of the Businessman in the American Novel," *Business Horizons* 11, no. 4 (1968). p. 90. Baumal mainly talked about the novels published immediately after the Civil War, but I think his comment can be applied to the novels of much later years.

[228] Kenneth S. Lynn, "Authors in Search of the Businessman," *Harvard Business Review* (September-October 1956). p. 124.

Howells's *The Rise of Silas Lapham* (1885), arguably the first business novel in America, but after the publication of Theodore Dreiser's *The Financier* (1912), a significant change came: "What has changed in the interval is not the character and behavior attributed to the businessman but rather the criteria by which he is judged." In other words, the characters of businessmen remained villains, but they were sometimes admired by the readers, as Frank Cowperwood, the protagonist of *The Financier* and *The Titan* (1914), was because he was good at business.[229]

Emily Stipes Watts does not agree with Smith. She traces the history of the relationship between literature and businessman. According to her, the cliché that *The Rise of Silas Lapham* was the first business novel, and that, more importantly, it was after that novel that novelists and poets became unsympathetic to businessmen, is wrong. On the contrary, Americans have not been sympathetic to American capitalism long before the novel, even dating back to the era of the American Puritans. She insists that the novel was not the beginning of such criticism but a "rather later manifestation of this image." This tendency changed in the 1930s, and writers began to see "the merit of capitalism."[230] On the other hand, Howard R. Smith, an economist, argues that among the "realist" novels at the turn of the twentieth century there are many in which businessmen are described positively.[231]

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[229] Henry Nash Smith, "The Search for a Capitalist Hero: Businessmen in American Fiction," in *The Business Establishment*, ed. Earl Frank Cheit (New York: Wiley, 1964). pp. 77-8.
[230] Emily Stipes Watts, *The Businessman in American Literature* (Athens, Ga.: University of Georgia Press, 1982). p. 5.
[231] Howard R. Smith, "The American Businessman in the American Novel," *Southern Economic Journal* 25, no. 3 (Jan., 1959). However, his list of sixty-six "realist" novels includes Realism, Naturalism, and even Modernism novels.

Taking into account these varied appraisals, I believe we should underscore the complaint of Robert Baumal. He argues that the novels many scholars count as "business" novels are, in fact, not business novels. For example, Silas Lapham, the protagonist of *The Rise of Silas Lapham*, "was not a businessman. He was a gentleman who happened to be in business and who gave up business because he was a gentleman." Baumal criticizes many other characters of so-called business novels including but not limited to S. Behrman of Frank Norris's *The Octopus* (1901), Edward van Harrington of Robert Herrick's *The Memoirs of an American Citizen* (1905), Babbitt of Sinclair Lewis's *Babbitt* (1920), and Gatsby of F. Scott Fitzgerald's *The Great Gatsby* (1925). He insists that they were not realistic because "the concept of the businessman [in those fictions] has …… had another meaning than just that of a man engaged in business activities." He even suggests that businessmen began to "be ostracized and vituperated" by the American writers who could no longer ignore them. Thus, the businessmen in American novels all lack the true essence of business life. Baumal emphasizes that

> The absence, in the American novel, of any image of the figure that was so dominant in reality is thus a sign that *America had not yet become fully aware of its own specific personality*. At any rate, it reveals a deep estrangement of the businessman and of business from the intellectual and artistic life of the nation.[232] (Emphasis is mine.)

The real problem that American writers at the turn of the twentieth century had was that they did not capture the true personality of businessmen and the organizations they worked in. In that sense, although he was not a human being, allegorically, Jack London's Buck was the character that represented the personality the best, and the organizations—

[232] .Baumal, "The Image of the Businessman in the American Novel." pp. 89-95.

especially the sledding teams—were genuinely organizational. If Baumal were able to read *The Call of the Wild* as an allegorical fiction of a powerful businessman, he would have praised Buck as he did Frank Cowperwood, whose portrayal Baumal declared to be "the first image in the American novel of a man who dominated business forces, bending them to his own ends."[233] London's authorial genius is that, using materials from relatively few sources, he created a character that so many other novelists had failed to describe. *The Call of the Wild* was absolutely a product of his experience in the Klondike, and Jack, the dog that he met when he was there, was definitely the model of Buck. But the character of Buck and some others definitely came from Egerton R. Young's *My Dogs in the Northland* (1902).

Though he utilized his experiences in the Klondike, some dogs and people in Young's book, and other writings that he read, his creation was quite different from them. The differences are many, but the greatest one can be found when we apply the theories that are used in this study. In fact, the writing style of Young, a Canadian missionary to the Indians in the Canadian territory, was that of a journal. The dogs and people there were not organizational beings, since individual features were emphasized. From these characters, Jack created Buck, a hero, "as if" he was well aware of the theories of David C. McClelland and Robert J. House. His creation, Buck, had high *n* Achievement, a characteristic that, as McClelland asserts, mostly can be found among successful entrepreneurs, i.e. businessmen and managers in large business organizations. As a being with high *n* Achievement, Buck, through various organizations, rose to a great and

[233] Ibid. p. 93.

formidable leader, and the process was a series of struggles which he had to overcome. In the meantime, he experienced various leadership styles, greatly influenced by his relationships with human beings and other dogs. Under various leaderships he shared success and failure with other members in his organizations. He was thrown into organizations, had to live and work as a member, and became the leader of organizations, the last of which was his own. These activities were what entrepreneurs were experiencing and what more and more Americans—mostly, middle- and upper-class white male Americans—were experiencing in their daily lives. To them, the novel may have been "realistic," more than any "business" novels that had human protagonists.

This fact provides two hypotheses. One is a hypothesis for another possible book-length research project. The hypothesis is that *The Call of the Wild* was popular among the upper- and middle-class white males who had white collar jobs. Of course this does not mean that it was popular only among them or among all of them. As is well-known, it was popular across all classes, ages, and genders. But it does mean that the novel's entrepreneurial and organizational features could have appealed to those men who had not been avid readers of fiction. Of course, in order to test this hypothesis, a researcher would have to keep in mind that the same people have been attracted to other factors, such as primitiveness and virility. Finding a method that would differentiate those two factors would be one of the greatest challenges along with the required vast archival research. It would be a difficult but worthy project.

Another hypothesis is that Baumal's argument that "America had not yet become fully aware of its own specific personality" was, though valid in many so-called

"business" novels at the turn of the twentieth century, not always true. This study strongly suggests that *The Call of the Wild* successfully captured the personality of businessmen and the organizations they worked in. The study implies that there may be some novels at the turn of the twentieth century that can be read as true "business" novels.

In fact, there are a few other candidates for that label. *A Connecticut Yankee in King Arthur's Court* is one of them. The novel by Mark Twain was published in 1889. Its protagonist, Hank Morgan, who was a nineteenth-century senior level manager, was transferred mysteriously to England at the time of legendary King Arthur in A.D. 528. Morgan was a superintendent in a firearms manufacturing company with two thousand subordinates. One day he was struck in the head by one subordinate, and later when he woke up, he found himself to be under a tree in a rural area that belonged to a knight. His long adventure in the old feudalistic society began when he was caught there and taken to King Arthur's court where he was to be put to death by fire. In great danger, he remembered a historic solar eclipse and openly predicted it. This act of prediction was regarded as a direct challenge against the power of Merlin, a powerful court magician. From then on, Merlin and Morgan became political opponents.

This was quite symbolic because Morgan's later adventures were a series of challenges against superstition and ignorance that drove people to poverty. A senior manager—a head superintendent—in his own age, as Alan Trachtenberg once said, he was "inventor, businessman, and ideologue" and, as such, he tried "to reform Arthurian

England, to modernize its thinking and politics as well as its productive energies."[234] If Twain's characterization of Morgan as businessman was "realistic," then, according to McClelland's theory, he was very likely to possess entrepreneurial characteristics. He was also an organizational man. Throughout the novel, he kept on organizing to fight against his nemesis and to reform the country. He was the leader of his organization, and as the leader, he interacted with his subordinates. He would be a good subject for House's Path-Goal Leadership Effectiveness theory. Those theories may provide clues as to why Morgan's adventure came to a failure in the end.

As the first two of Theodore Dreiser's "trilogy of desire", *The Financier* (1912) and *The Titan* (1914), which share the protagonist Frank Algernon Cowperwood, are also good candidates for the application of organizational theories. Cowperwood, a genius financier since youth, was a person with cold intelligence but without normal moral principles. His highest value was money, and he was selfish; he satisfied only himself. He dropped out of high school early and started his career as businessman. In a few companies, where he worked as a bookkeeper and broker, he satisfied his employers beyond their expectations. Finally, he established his own company and prospered. Cowperwood prospered even more after he met Edward Butler, one of three most powerful Philadelphians both politically and economically, whom Cowperwood helped to earn a great sum of money through an investment in the streetcar business. He also had a close business relationship with George Stener, the city treasurer, and Henry Mollenhauer, another powerful Philadelphian. Stener lent five hundred thousand dollars

[234] Trachtenberg, *The Incorporation of America*, p. 51.

of city money to Cowperwood illegally and had him invest in the streetcar. Two people accumulated great wealth out of it. One day, the news of the great Chicago fire swept the U.S. and the economy suffered. The price of securities went into a tailspin. Despite all the desperate efforts of Cowperwood, he failed to return the city money. Cowperwood and Stener were indicted and sentenced to prison. While in prison, Cowperwood started a business through his own broker, and steadily earned money. On September 18, 1873, Jay Cooke & Co., one of the biggest banks in the U.S., went bankrupt. The economic effect was similar to that of the Chicago fire. Everyone was suffering from the bad news, but Cowperwood, who already sensed the failure of the bank, with great agility, made the most of his opportunity. After several days, he became a millionaire. Once he earned money, he decided to go west to Chicago. If Cowperwood in Philadelphia was a corrupt but shrewd and adventurous businessman, in Chicago he was a titan with all power and money who insatiably and relentlessly desired to dominate the business world of Chicago.

Cowperwood's limitless desire for power and money paralleled his quest for love of women. As he expanded his business, so did his relationship with women. His pursuit of women can be analyzed with McClelland's theory. Apparently, Cowperwood had a high *n* Affiliation as well as a high *n* Achievement and high *n* Power. Yet, McClelland asserts that an individual can have only one high need among the three needs. With the theory, we may be able to discern which need was genuinely his, and with that we may be able to see how the need leads him to behave in certain ways. It also may answer the question why he did not try to meet the *n* Affiliation within his business

organization—i.e. with his subordinates—but with women outside his organization. House's theory can be applied to the second book in which he interacts with his subordinates to expand his business.

The Rise of David Levinsky is also one of the candidates. The novel was the work of Abraham Cahan, a Jewish immigrant from Russia. David Levinsky, the son of a poor widow, set out to learn to become a Hebrew scholar with the help of his devoted mother. After his mother was beaten to death, he starved for a long time. Then, he came to America, and there with Mr. Even's help he started as a peddler. He did not succeed, and soon became penniless. He even tried to borrow money from a street woman he knew. When he was in great need, he met Gitelson, who had come to America with Levinsky on the same ship. Gitelson introduced him to the cloak manufacturing business. Working during the day, he studied at night. Later, with one part-time designer, he started his own business, which prospered. But because a buyer who had ordered cloaks from him went bankrupt, his first attempt failed. After a while he received checks from the company and he restarted his second business which was a great success. In the mean time, he fell in love with Dora, his friend Max's wife. They were in love with each other for a long time but after having sex, they separated. After that he was engaged to a girl but the engagement broke off after he met Miss Tevkin. He tried to marry her, but he eventually failed. Even with the great financial success, he felt that he failed. He felt lonely.

David Levinsky was a different business character in that he was a successful businessman who had been once a poor immigrant. Theories of motivation can provide

an answer to the question of what kind of person Levinsky was. In particular, his zeal for college study, which can be interpreted with other motivational theories such as G-need in Abraham H. Maslow's and Clayton P. Alderfer's theories, co-exist with the very basic needs for survival—"existence needs." Although he felt that he failed while at the zenith of financial success, it might be because he has lost his way to self-actualization when he failed to marry Miss Tevkin who was a symbol of self-actualization to him. I expect that McClelland's and House's theories will be helpful in determining what kind of businessman he was.

As in the case of Jack London's *The Call of the Wild*, I expect that the theories of Organizational Behavior will shed new light on those novels. And more research might prove that Henry Nash Smith's "mystery" was wrong and that there did exist some authors at the turn of the twentieth century whose imagination was "kindled" by the stimulation of business, which led them to write novels that can be regarded as true business novels appealing to many readers who were experiencing the same things in their everyday lives.

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Vita

Kwangjin Lee was born in May 1969 in Gwangju, Korea, the third son of four sons of Jae-Ho Lee and Jung-Ryae Huh. In 1996 he received a B.A. in English from Seoul National University. In 1996 he worked for SKTelecom. In March 1998 he began his Master's degree work in the American Studies Program at Seoul National University. From 2000 to 2002 he worked as a management consultant (specialized in Theory of Constraints) at KRConsulting, Co. In August 2002 he received a M.A. in Economics. In the fall of 2002 he started his doctoral studies in American Studies at the University of Texas at Austin. He is married to Yunkyung Cho, and he has two daughters, Hayun and Yehyun.

Permanent Email Address: pynchon69@gmail.com

This dissertation was typed by the author.